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ABSTRACT

GRADES OR AGES: 7-12. SUBJECT MATTER: English language arts. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into two major sections, English language skills and course guidelines. The literature guidelines at junior high level cover mythology, non-fiction, the novel, and spoken arts; at senior high level they include wit and humor, mystery and intrigue, contemporary literature, dramatic literature, reading for understanding, the English language, writing, and play production. The guide is mimeographed and spiral bound with a soft cover. OBJECTIVES AND ACTIVITIES: The objectives are outlined at the beginning of the description of each skill, followed by the details of the activities to be employed. INSTRUCTIONAL MATERIALS: Book lists and suggestions for recordings and other materials are incorporated in the main text of the guide. STUDENT ASSESSMENT: No special provision is made for evaluation. OPTIONS: The junior high school section on language is intended as a complete grammar continuum; the course guidelines contain descriptions of specific courses with recommended topics of study. The senior high school section on language skills is a suggested sequence, and the course guidelines cover selected semester courses with suggested topics of study. (MBM)

ED048139

ENGLISH LANGUAGE ARTS

Secondary School Guidelines

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The committee expresses sincere appreciation for the contributions of the county administrators, directors of instruction, school administrators, and teachers who attended the weekly reporting sessions.

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GENERAL INTRODUCTION

In the early spring of 1970 a group of English teachers from every secondary school in the county developed the English sections of the 1970-1971 "Secondary Instructional Program." Certain basic needs in the implementation of the adopted English curriculum were identified by the workshop. The first of these expressed needs was to remedy the lack of structure in the teaching of language skills; the second was an expressed desire for guidelines for certain courses in the English program.

A committee of fourteen teachers representing the three areas of the county was selected for a summer workshop. This committee produced the following document to meet the basic needs identified by the earlier workshop. The book is divided into two major sections, "English Language Skills" and "Course Guidelines." Each major section is subdivided into a junior high school and a senior high school section.

The junior high school section of "English Language Skills" is a complete "grammar" continuum; the section of "Course Guidelines" contains descriptions of specific courses with recommended topics of study, methods, and materials. Introductions are included for each section.

The senior high school section of "English Language Skills" is a suggested language skills sequence; the section of "Course Guidelines" contains descriptions of selected semester courses with suggested topics of study, materials, and methods. Each section also includes an explanatory introduction.

The committee hopes sincerely that the material contained herein will be of help to the secondary school English language arts teachers of the county. The primary goal of the committee was to provide helpful information for teachers.

The committee wishes to thank all persons who helped in this summer workshop.

JUNIOR HIGH SCHOOL

LANGUAGE SKILLS

INTRODUCTION

Based upon needs expressed by teachers during previous curriculum revision meetings, priority was given to development of a complete junior high school grammar continuum. Thus, the committee identified and sequenced major language skill and subskill areas within the language arts program. These were not based upon any textbook content, but were developed from the viewpoint that the need expressed was for a continuum based upon sequenced major skills and subskills inherent in the English language apart from any structure or arrangement imposed by a text. Texts were viewed as resources to aid the implementation of skills into the teaching of language. Thus, various texts were keyed in conjunction with the skills. With the skills identified and sequenced, behavioral objectives were written. These objectives were based upon this sequence of language skills i.e., the continuum.

Suggested methods and procedures for each skill area appear throughout the continuum. These were written in hopes that they would contain useful ideas apart from a particular text, and therefore contribute to the teaching process from another frame of reference.

With the continuum set up in sequential order, it is essential to provide continuity of language skills in the various semester courses. The following suggestions have been formulated to assist schools in implementing the language skills continuum:

1. Language skills have been divided into four areas. These include skills:

    a. 1 through 15

    b. 9 through 22

    c. 16 through 29

    d. 23 through 34

2. It is suggested that schools designate certain courses each semester in which one of the language skill areas is taught. A skills overlap is provided as a realistic means of insuring continuity within the scheduled semester course offerings.

3. During the course, teachers should keep a record of each student's progress in language skills. Sample test items included within the continuum may be used as a guide in developing tests for use in evaluating student's progress in each skill. (See Record Sheet) To insure continuity, the student's record sheet should be passed on to his other English teachers throughout his three years in junior high school. This same record sheet should be transferred with the records of the students to senior high school, thus providing an aid in placement at that level.

4. At the beginning of each course, teachers should administer a diagnostic test to ascertain a student's achievement level within the particular skill area which is taught in a particular course. This test should be created and developed by the English department of individual schools. Sample test items are included within the continuum and may be used as a guide for diagnostic test development.

5. Two models which depict the scheduling for teaching the four skill areas in Phase III classes are offered. (See Schedule Sheet)

A need has been expressed for the evaluation of the amount of regression in skill areas during the three years of junior high school. This is partially dealt with through the overlap of skills in student progression within semester courses. Ideally, the student should have completed skills 1-34 either within or by the end of his third year in junior high school.

It is possible for students to complete skills 1-34 by the end of four semesters. If test records show sufficient progress, the fifth semester should be devoted to intensive instruction in the development of writing skills. At the end of this semester, a test would be administered to evaluate any need for a review of language skill weaknesses, which would take place during the sixth or final semester.

This guide combines the efforts of many people representing all levels throughout Brevard County. It was conceived by, developed by, and written by teachers. With this orientation it is not presented as a final panacea for the problems inherent in the language arts curriculum. It is presented as a workable tool which will aid the classroom teacher in confronting the immediate problems in implementing the curriculum, while providing a strong basis from which to deal with long-range curriculum problems.

Two areas of this guide stand in need of comment. First, the behavioral objectives included for the skills are projected achievement levels for students in various phase levels at the end of three years in junior high school. These are projected achievement levels, and their validity is therefore open to revision through implementation in the classroom. Second, the sample test items when used as a diagnostic test are a suggested means of evaluating students' abilities. The test suggested is a tool to aid the teacher and as such remains open to revision in terms of the validity of the questions included.

This model represents a recommended designation of courses in which one of the four skill areas would be taught. A student who had not mastered all skills in skill area 1-15 should be encouraged to register for one of the course sections in which skill area 1-15 is taught. It is possible that a student may be enrolled for three years in courses in which skill area 1-15 is taught or he may be enrolled in a skill area 1-15 course for one year/semester and skill area 9-22 courses for two years; there are other possible combinations as well.

PHASE III

	1970-71	1971-72	1972-73
First Semester	Non-Fiction (Novel)	Written Communication or Mythology	Novel or Short Story
	Skill Areas 1-15 9-22 16-29	Skill Areas 1-15 9-22 16-29	Skill Areas 1-15 9-22 16-29
	Spoken Arts (Poetry & Plays)	Short Story or Spoken Arts	Poetry & Plays or Written Communication
	Skill Areas 1-15 9-22 16-29	Skill Areas 1-15 9-22 16-29	Skill Areas 1-15 9-22 16-29
Second Semester	Novel or Non-Fiction	Mythology or Written Communication	Short Story or Novel
	Skill Areas 9-22 16-29	Skill Areas 9-22 16-29 23-34	Skill Areas 9-22 16-29 23-34
	Poetry & Plays or Spoken Arts	Spoken Arts or Short Stories	Written Communication or Poetry & Plays
	Skill Areas 9-22 16-29	Skill Areas 9-22 16-29 23-34	Skill Areas 9-22 16-29 23-34

NOTE: According to this model, skill areas appearing under the designated course offerings indicate that several course sections may be offered which would include either identical and/or differing skill areas.

This model depicts how an individual school would designate particular courses in which skill areas would be taught. Care should be exercised in designating courses over a three-year period to insure that students do not enter the third year without courses which meet their individual need in terms of language skills.

Based on Phase III model. Adjust skill areas for Phases IV and V.

	1970-71	1971-72	1972-73
First	Courses designated by school	Courses designated by school	Courses designated by school
	Skill Areas 1-15 9-22 16-29	Skill Areas 1-15 9-22 16-29	Skill Areas 1-15 9-22 16-29
Semester	Courses designated by school	Courses designated by school	Courses designated by school
	Skill Areas 1-15 9-22 16-29	Skill Areas 1-15 9-22 16-29	Skill Areas 1-15 9-22 16-29
Second	Courses designated by school	Courses designated by school	Courses designated by school
	Skill Areas 9-22 16-29	Skill Areas 9-22 16-29 23-34	Skill Areas 9-22 16-29 23-34
Semester	Courses designated by school	Courses designated by school	Courses designated by school
	Skill Areas 9-22 16-29	Skill Areas 9-22 16-29 23-34	Skill Areas 9-22 16-29 23-34

This model represents a recommended designation of courses in which one of the four skill areas would be taught. A student who had not mastered all skills in skill area 1-15 should be encouraged to register for one of the course sections in which skill area 1-15 is taught. It is possible that a student may be enrolled for three years in courses in which skill area 1-15 is taught or he may be enrolled in a skill area 1-15 course for one year/semester and skill area 9-22 courses for two years; there are other possible combinations as well.

PHASES IV-V

	1970-71	1971-72	1972-73
First	Non-Fiction (Novel Skill Areas 9-22 16-29 23-34	Creative Writing or Short Story Skill Areas 9-22 16-29 23-34	Novel or Poetry & Plays Skill Areas 16-29 23-34
Semester	Spoken Arts (Poetry & Plays) Skill Areas 9-22 16-29 23-34	Spoken Arts or Mythology Skill Areas 9-22 16-29 23-34	Creative Writing or Short Story Skill Areas 16-29 23-34
Second	Novel or Non-Fiction Skill Areas 9-22 16-29 23-34	Short Story or Creative Writing Skill Areas 9-22 16-29 23-34	Poetry & Plays or Novel Skill Areas 16-29 23-34
Semester	Poetry & Plays or Spoken Arts Skill Areas 9-22 16-29 23-34	Mythology or Spoken Arts Skill Areas 9-22 16-29 23-34	Short Story or Creative Writing Skill Areas 16-29 23-34

NOTE: According to this model, skill areas appearing under the designated course offerings indicate that several course sections may be offered which would include either identical and/or differing skill areas.

PROGRESS CHART: NAME ______________________ PHASE __________

	Objective		Achievement record by Semester						
SKILLS	III	IV-V	INITIAL	1st	2nd	3rd	4th	retest	6th
Subject/pred. structure	85%	95%							
Sentence compl. conc.	85%	95%							
Declarative sentence	80%	95%							
Interrogative sentence	80%	95%							
Imperative sentence	75%	95%							
Exclamatory sentence	70%	95%							
Sentence fragments	60%	85%							
Run-on sentence	60%	85%							
N V pattern recog.	85%	95%							
N V N pattern recog.	85%	95%							
N V N N pattern recog.	75%	85%							
N LV N pattern recog.	80%	90%							
N LV Adj. pattern rec.	80%	90%							
Inverted pattern rec.	80%	90%							
Question pattern rec.	90%	95%							
Noun recognition	90%	95%							
Noun/Nsubstitute-use	50%	80%							
Verb recognition	80%	95%							
Verb in basic pattern	65%	90%							
Adjective recognition	90%	95%							

PROGRESS CHART (Continued) NAME ____________________ PHASE _________

SKILLS	Objective III	 IV-V	Achievement record by Semester INITIAL	 1st	 2nd	 3rd	 4th	 retest	 6th
Adj. in sentence pattern	60%	85%							
Adverb recog. & use	75%	90%							
Pronoun use	70%	95%							
Prep./phrase marker	85%	95%							
Conj./clause marker	85%	95%							
Prep./phrase expansion	40%	80%							
Participial/ph. exp.	50%	80%							
Gerund phrase expansion	35%	70%							
Infinitive ph. exp.	70%	90%							
Adjective clause expan.	50%	85%							
Adverb clause expansion	50%	85%							
Noun clause expansion	30%	60%							
Subordination	70%	90%							
Coordination	85%	95%							

GROUP RECOMMENDED BY TEACHER:

Year -	7	8	9	10
Language Skills Area				

JUNIOR HIGH SCHOOL LANGUAGE SKILLS CONTINUUM

I. SENTENCE

A. Major Skill: Subject-Predicate Structure

1. Behavioral Objective

   Given a group of simple sentences, the students will identify the subject-predicate relationship with 85% accuracy in Phase III and 95% accuracy in Phases IV and V.

2. Subskills

   a. Headwords

      (1) Simple subject

      (2) Main verb

   b. Order of words in a sentence

   c. Meaning relationship

3. Text References

   OUR LANGUAGE TODAY 7, Chapters 3, 12
   MODERN GRAMMAR AND COMPOSITION I, Chapter 1
   A LINGUISTICS PROGRAM 9, Roberts, Pages 21-22
   THE ROBERTS ENGLISH SERIES 7, Section 1, Part 1
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 1
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 1
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 2
   NEBRASKA CURRICULUM FOR ENGLISH, Grade 7

4. Sample Test Item

   Draw an arrow from the subject headword to the predicate headword to show the relationship between the two.

   The school of snakes studied sociology.

5. Suggested Methods and Procedures

   a. Give sentence fragments (some with subjects missing, some with predicates missing). Have students supply and identify missing elements.

I. A. 5. (Continued)

b. Give subjects; have students supply predicates. Give predicates; have students supply subjects.

c. Use marks to divide simple sentences into subject-predicate division.

d. Give a list of nouns and verbs; ask students to match nouns with appropriate verbs. Point out that in the natural order of our language the subject comes first, followed by the predicate.

e. For teaching headword, use sentences of "baby talk." (Doggie bites.)

f. Give the student sentences to separate into subject-predicate, using a slash mark. Then underline the headword in the subject and the headword in the predicate.

Example: John and I/ unloaded the camper.

g. Show picture (still or projected). Student tells about it in short sentences. Point out necessary words; identify relationship to picture; draw conclusion: name of object (subject) and name of action (predicate) are necessary to language.

h. Use tapes of speech patterns of various groups: infant, teenager, educationally depressed, etc. Identify simplest patterns and type. Draw conclusion: name of object (subject) and name of action (predicate) are necessary to language.

B. Major Skill: Sentence Complements (concept)

1. Behavioral Objective

Given a group of simple sentences, the students will underline the complement with 85% accuracy in Phase III and 95% accuracy in Phases IV and V.

I. B. (Continued)

2. Text References

OUR LANGUAGE TODAY 7, Chapter 3
OUR LANGUAGE TODAY 8, Chapter 4
MODERN GRAMMAR AND COMPOSITION, Chapter 1
THE ROBERTS ENGLISH SERIES 7, Section 1, Part 5, pp. 138-140

THE ROBERTS ENGLISH SERIES 8, Section 1, Part 2, pp. 38-39

A LINGUISTICS PROGRAM 9, Chapter 20, pp. 532-539
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 5
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 6
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 2

3. Sample Test Item

Draw a line under the sentence complement.

Example: Pamela Pitstop parked the Pontiac.

4. Suggested Methods and Procedures

a. Give students subjects and predicates that are incomplete in meaning. Ask students to complete these sentences with proper complements.

Examples: His father is ______________
He won the ________________

b. Proceed with activities g. and h. under subject-predicate structure. Are subject and predicate the only words in the sentence? Where had other words been added? Draw conclusion: Subject and predicate are necessary, but in some instances other words are required to complete the thought (complements).

C. Major Skill: Sentence Types

1. Behavioral Objectives

Students will demonstrate their knowledge of declarative sentences by writing ten declarative sentences using correct capitalization and punctuation, with 80% accuracy in Phase III and 95% accuracy in Phases IV and V.

I. C. 1. (Continued)

Students will demonstrate their knowledge of the interrogative sentence by writing ten interrogative sentences using correct capitalization and punctuation, with 80% accuracy in Phase III and 95% accuracy in Phases IV and V.

Students will demonstrate their knowledge of the imperative sentence by writing ten imperative sentences using correct capitalization and punctuation, with 75% accuracy in Phase III and 95% accuracy in Phases IV and V.

Students will demonstrate their knowledge of the exclamatory sentence by writing ten exclamatory sentences using correct capitalization and punctuation, with 70% accuracy in Phase III and 95% accuracy in Phases IV and V.

Given a selection containing correct and incorrect use of fragments, the students will underline correct use of fragments, with 60% accuracy in Phase III and 85% accuracy in Phases IV and V, as judged by the teacher.

Given a selection containing run-on sentences, the students will underline the run-on sentences, with 60% accuracy in Phase III and 95% accuracy in Phases IV and V.

2. Subskills

a. Declarative

(1) Capitalization

(2) Punctuation

(3) Recognition (subject-predicate)

(4) Pattern

(5) Usage

b. Interrogative

(1) Capitalization

(2) Punctuation

(3) Recognition

I. C. 2. b. (Continued)

- (4) Pattern
- (5) Usage

c. Imperative

- (1) Capitalization
- (2) Punctuation
- (3) Recognition
- (4) Pattern
- (5) Usage

d. Exclamatory

- (1) Capitalization
- (2) Punctuation
- (3) Recognition
- (4) Pattern
- (5) Usage

e. Fragments

- (1) Recognition
- (2) Usage
    - (a) Dialogue
    - (b) Incorrect

f. Run-on

I. C. (Continued)

3. Text References

a. Declarative Sentence

OUR LANGUAGE TODAY 7, Chapters 3 and 7
OUR LANGUAGE TODAY 8, Chapter 4
THE ROBERTS ENGLISH SERIES 7, Section 1, Part 7
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 1
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 1
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 2

b. Interrogative Sentence

OUR LANGUAGE TODAY 7, Chapters 3 and 4
OUR LANGUAGE TODAY 8, Chapter 4
MODERN GRAMMAR AND COMPOSITION 1, Chapter 2
THE ROBERTS ENGLISH SERIES 7, Section 1, Part 7
A LINGUISTICS PROGRAM 9, Chapter 6
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 1
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 1
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 2

c. Imperative Sentence

OUR LANGUAGE TODAY 7, Chapter 4, pp. 74-75, Chapter 7
OUR LANGUAGE TODAY 8, Chapter 4
THE ROBERTS ENGLISH SERIES 7, Section 1, Part 7
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 1
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 1
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 2

d. Exclamatory Sentence

OUR LANGUAGE TODAY 7, Chapter 7
THE ROBERTS ENGLISH SERIES 7, Section 1, Part 7
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 1
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 1
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 2

e. Fragments

OUR LANGUAGE TODAY 8, pp. 97-98
THE ROBERTS ENGLISH SERIES 8, p. 306
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 15
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 17
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 10

I. C. 3. (Continued)

f. Run-on Sentence

THE ROBERTS ENGLISH SERIES 8, p. 306
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 15
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 17
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 10

4. Sample Test Items

a. Declarative Sentence

Write a declarative sentence, punctuating and capitalizing it correctly.

b. Interrogative Sentence

Write an interrogative sentence, punctuating and capitalizing it correctly.

c. Imperative Sentence

Write an imperative sentence, punctuating and capitalizing it correctly.

d. Exclamatory Sentence

Write an exclamatory sentence, punctuating and capitalizing it correctly.

e. Fragments

Underline correct use of fragments in the following selection:

> Jessica ran upstairs. Crying hysterically. Because her best friend was dating her steady. Her mother called up to her, "What's wrong, now?"
>
> "Nothing."
>
> "Tears over nothing!"
>
> Suddenly, silence.

I. C. 4. (Continued)

f. Run-on Sentences

Underline the run-on sentences in the following selection:

> Jessica slowly raised her head from the tear-stained pillow and grabbed her decorative Kleenex box her mother had color coded to her bedroom with impeccable taste and a decorator's flair.
>
> Mother won't understand. She's a cop-out. She'll just laugh and say I'm silly that boys are not that important and that I should play the field like she did when she was a girl ages ago, but she doesn't understand me. She stuffed Kleenex in her ears to avoid hearing her mother's comments.

5. Suggested Methods and Procedures

a. Types of Sentences: Intonation, Pitch, Stress and Juncture, MODERN GRAMMAR AND COMPOSITION 1, Chapter 9

Record a classroom discussion on tape. Transpose this discussion on transparencies. Replay tape in conjunction with transparencies, having students identify speech patterns as to types of sentences.

b. Fragments and Run-on Sentences

Record a classroom discussion on tape. Transpose this discussion on transparencies. Replay tape in conjunction with transparencies, having students identify speech patterns as to fragments and run-ons. The teacher will stress dialogue as correct fragment use.

II. SENTENCE PATTERNS

A. Major Skill: N-V Sentence Pattern

1. Behavioral Objectives

Given a group of simple sentences of varying patterns, the students will identify the N-V pattern with 85% accuracy in Phase III and with 95% accuracy in Phases IV and V.

Given a list of nouns and noun substitutes, the students will demonstrate their knowledge of noun function by constructing sentences using basic sentence patterns with 50% accuracy in Phase III and with 80% accuracy in Phases IV and V.

2. Subskills

   a. Ns (noun substitute)

   b. Intransitive expansion

3. Text References

OUR LANGUAGE TODAY 7, Chapter 4
OUR LANGUAGE TODAY 8, Chapter 4
MODERN GRAMMAR AND COMPOSITION 1, Chapter 2
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapters 1, 6
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapters 1, 8
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 1, 5

4. Sample Test Items (to be used for all seven basic sentence patterns)

Identify the following sentences as to the basic sentence pattern used.

George gave Geoffrey the goofy game. (N-V-N-N pattern)
There is no end to a circle. (Inverted pattern)
Patti patiently painted a picture. (N-V-N pattern)
Ophelia is obviously obese. (N-LV-Adj pattern)
Barbara became a biochemist. (N-LV-N pattern)
Are aardvarks always anteaters? (Question pattern)
Students sometimes slumber. (N-V pattern)
There goes Theodore Thrasher. (Inverted pattern)
Here comes Homer Himby. (Inverted pattern)
John Ford felled our funnies. (N-V-N pattern)

II. A. (Continued)

5. Suggested Methods and Procedures

a. Students divide into teams of seven. Each team member has a flash card with one of the seven sentence patterns on it. The teacher reads a sentence and the student who has the card for that pattern holds it up. If two people on the same team put their cards up simultaneously, they are disqualified. No team member may speak to his teammates. At intervals the students switch flash cards.

A variation of this game is to use sentences for the flash cards instead of pattern. Teacher would dictate pattern.

b. Have students unscramble sentences into the seven basic sentence patterns and label accordingly.

B. Major Skill: N-V-N Sentence Pattern

1. Behavioral Objectives

Given a group of simple sentences of varying patterns, the students will identify the N-V-N pattern, with 75% accuracy in Phase III and with 95% accuracy in Phases IV and V.

Given a list of nouns and noun substitutes, the students will demonstrate their knowledge of noun function by constructing sentences using basic sentence patterns with 50% accuracy in Phase III and with 80% accuracy in Phases IV and V.

2. Subskills

a. Transitive expansion

b. Ns --objective form

3. Text References

OUR LANGUAGE TODAY 7, Chapter 4
OUR LANGUAGE TODAY 8, Chapter 4

II. F. (Continued)

4. Sample Test Item

   See Sample Test Item under N-V Sentence Pattern

5. Suggested Methods and Procedures

   See Methods and Procedures under N-V Sentence Pattern

G. Major Skill: Inverted Pattern

1. Behavioral Objective

   Given a group of simple sentences of varying patterns, the students will identify the inverted sentence pattern, with 80% accuracy in Phase III, and with 95% accuracy in Phases IV and V.

2. Subskills

   a. Introduction with here or there.

   b. Usually followed by some form of verb to be.

3. Text References

   OUR LANGUAGE TODAY 7, Chapter 3
   OUR LANGUAGE TODAY 8, Chapter 4
   MODERN GRAMMAR AND COMPOSITION 1, Chapter 2
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 6
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 8
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 5

4. Sample Test Item

   See Sample Test Item for N-V Sentence Pattern

5. Suggested Methods and Procedures

   See Methods and Procedures under N-V Sentence Pattern

III. WORD CLASSES

A. Major Skill: Nouns

1. Behavioral Objective

   Given a group of sentences, the students will underline the nouns with 90% accuracy in Phase III, and with 95% accuracy in Phases IV and V.

2. Subskills

   a. Structure -- Spelling (Phonemes, graphemes, morphemes)

      (1) Inflectional affixes

         (a) Plural

         (b) Possessive

      (2) Derivational--ment, ness, etc.

   b. Position in sentence

   c. Function Words -- Noun Determiners

      (1) Articles (a, an, the)

      (2) Qualifiers (several, few, many)

      (3) Possessives (his, her, my, etc.)

      (4) Numbers (one, two . . .)

      (5) Demonstratives (this, that, these, those)

3. Text References

   OUR LANGUAGE TODAY 7, Chapter 9, pp. 332-334
   OUR LANGUAGE TODAY 8, pp. 326, 328
   MODERN GRAMMAR AND COMPOSITION 1, Chapter 3
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapters 2, 6, 13
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapters 2, 8, 15
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 1, 28
   NEBRASKA CURRICULUM FOR ENGLISH 7, pp. 28-38

III. A. (Continued)

4. Sample Test Item

Underline the nouns in the following sentences:

a. Mr. Grinell's sons were injured in two battles.

b. Henry made a withdrawal from the bank.

c. He practices both hypnotism and ventriloquism.

d. The hostess gave everyone a cupful of soup.

e. Their partnership was dissolved.

f. Her loyalty was known by everyone.

g. This is a democracy.

h. The government agency recalled the forms.

i. The witch's wickedness astounded Dorothy.

j. John Ford will like these sentences.

5. Suggested Methods and Procedures

a. Using a nonsense paragraph, have the students identify the four major class words by structure, position, and function words.

Following is the nonsense paragraph used in A CURRICULUM FOR ENGLISH, Grade 7, published by University of Nebraska Press, Lincoln, Nebraska.

> Hodgely the snikest burks grinked. The burks sorked the brids and the ronks magled the skards. The borkest glors slinkly dreeked the cloots. The glors wickled the cartest slanks goorly. The glors bloked the borest snarks.

See pages 22-28 of the Nebraska guide for detailed directions.

III. A. 5. (Continued)

b. Have the students write their favorite things (food, drink, television program, toothpaste, etc.), name of a month, river, state, continent, pet, etc. Check for correct usage of common and proper nouns.

B. Major Skill: Verbs

1. Behavioral Objectives

Given a group of sentences, the students will underline the main verb, with 90% accuracy in Phase III and with 95% accuracy in Phases IV and V.

Given a list of verb phrases, the students will demonstrate their knowledge of verb function by constructing sentences using basic sentence patterns, with 65% accuracy in Phase III and with 90% accuracy in Phases IV and V.

2. Subskills

a. Structure -- Spelling (Phonemes, graphemes, morphemes)

(1) Inflectional--time

(a) Present

(b) Past--irregular, regular

b. Position

(1) Natural

(2) Inverted

c. Function Words

(1) Auxiliaries--determine time

(a) Non-inflected (modals)--can, shall, will, may, etc.

(b) Inflected

(2) Conjunctions

III. B. (Continued)

3. Text References

OUR LANGUAGE TODAY 7, Chapter 8, pp. 326-332
OUR LANGUAGE TODAY 8, pp. 320-326
MODERN GRAMMAR AND COMPOSITION 1, Chapter 4
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapters 3, 6, 7
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapters 3, 8, 9
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 1, 6
NEBRASKA CURRICULUM FOR ENGLISH 7, pp. 42-55

4. Sample Test Items

a. Underline the main verb

(1) The borks gleepified the cartest slanks.

(2) One boker ventist embols the burk.

(3) A pingor is spunking on the ronk.

(4) The nogs will be sogging akly.

(5) The bloopers shranked the groving splinks.

(6) Many blogs were grembling after a wrengist.

(7) There enreek the gronkest longs.

(8) This boral coot was vonking Zulu a penty.

(9) Are the gronks disflembing the slaggers?

(10) One drongian splicked a lickter several trogs.

(11) An orpy in a slich fleeps the hacker lombly.

b. Use the following phrases to construct sentences:

should become
would surf
has given
is going
can run
will be expanded
studied
eats
seemed
had built

Example: The boy can run at a rapid rate.

III. B. (Continued)

5. Suggested Methods and Procedures

Purpose: Reinforce teaching of word classes.

Situation: Mock trial with students acting out various word forms and sentence parts as court room officials.

Tape Proceedings:

Judge: N-V-N Sentence (Use varying patterns, including interrogative, inverted.)

Defense Attorney: Mr. Subject

Prosecuting Attorney: Mr. Predicate

Defendant: Adjective Miss Lovely (The defendant will change from case to case.)

Clerk: Terminal Period (Varies according to the sentence pattern.)

Bailiff: Capital

Case: Mr. Auxiliary has had Miss Lovely arrested for trespassing. (Adverb "Finally" can be tried for no obvious means of support; Noun "Endeavor" can be tried for operating without a license; a subordinate conjunction can even be tried for abandoning his wife and children, etc.)

Procedure:

a. Appoint several teams of students to act out each trial, varying the judge only. (Remind each group to keep their judge in mind in preparing their case.)

b. Initial preparation should be limited, each student thinking over his own assignment so that first presentation will make him delve deeply into his knowledge and understanding.

III. B. 5. (Continued)

c. Students should take notes and be prepared to point out strengths and weaknesses of presentation during class discussion.

d. Following class discussion each group will go over notes of criticisms, listen to tape of first presentation, and organize for second presentation.

e. After second presentation, the Jury (class as whole) will give a verdict based purely upon presentation (usually results in a hung jury--indicating more learning needed).

f. Tape of each trial should be added to class file and the best presentation considered for presentation to another class.

This method can be used with the teaching of any of the word classes, after all have been taught, and even after the teaching of subordination and coordination. However, once the teacher has initiated this system and insured a measure of success in its use, continued use should be at the students' suggestion.

C. Major Skill: Adjectives

1. Behavioral Objectives

Given a selection, the students will underline the adjectives with 90% accuracy in Phase III and 95% accuracy in Phases IV and V.

Given a selection, the students will underline the adjectives and identify their function with 60% accuracy in Phase III and with 85% accuracy in Phases IV and V.

2. Subskills

a. Structure -- Spelling (Phonemes, graphemes, morphemes)

(1) Inflections (more, most, er, est)

(2) Derivations (ly, ern, y, ous, ful)

III. C. 2. (Continued)

b. Position

(1) Attributive (The friendly boy)

(2) Predicate (The boy was friendly.)

(3) Noun adjunct or attributive noun (the history book)

c. Function Words

(1) Qualifier (more, most, mighty, rather, pretty)

(2) Conjunctions (using adjectives in a series)

d. Quality

(1) Descriptive (red barn, tall boy)

(2) Limiting (one boy, tallest boy)

e. Usage (correct use of degree)

3. Text References

OUR LANGUAGE TODAY 7, Chapter 10, pp. 334-335
OUR LANGUAGE TODAY 8, pp. 328-330
MODERN GRAMMAR AND COMPOSITION 1, Chapter 5
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapters 2, 9
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapters 2, 6, 11
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 1, 8
NEBRASKA CURRICULUM FOR ENGLISH 7, pp. 55-63

4. Sample Test Item

Underline the adjectives in the following sentences:
attr attr attr
a. The lithe, reddish-brown, long-eared dog sagged
attr
mournfully and wearily at its oblivious master's feet.

III. C. 4. (Continued)

attr attr attr
b. The huge man with the bushy, black beard had

hunted tirelessly and enthusiastically all that
attr attr
cool, sunny day.

attr attr pa pa
c. The ancient, battered manuscript was ragged and torn.

na oc
d. The English teacher found the students responsive.

In the above selection identify the function of the underlined adjectives. Use the following abbreviations: Attr. for attributive; p.a. for predicate adjective; OC for objective complement; NA for noun adjunct.

5. Suggested Methods and Procedures

Use a test sentence to teach various positions of the adjective.

Example: The ______ boy was ______.
He painted the ______ barn ______.

See Methods and Procedures under Verbs.

D. Major Skill: Adverbs

1. Behavioral Objective

Given a group of sentences, the students will underline the adverbs, with 75% accuracy in Phase III and 90% accuracy in Phases IV and V.

2. Subskills

a. Structure--Spelling (Phonemes, graphemes, morphemes)

(1) Inflections (ly)

(2) Derivations (wise, ways, long)

III. D. 2. (Continued)

b. Position -- Mobility

(1) Beginning (Quickly the boats raced.)

(2) Medial (The boats quickly raced.)

(3) Terminal (The boats raced quickly.)

c. Function Words

(1) Intensifiers (examples: very, more, most, rather)

(2) Conjunctions (using adverbs in a series)

d. Qualifiers of:

(1) Time

(a) Lexical (examples: Sunday, morning, tomorrow)

(b) Nonlexical (examples: always, now, then)

(2) Place

(3) Manner

(4) Degree

(5) Direction

(6) Negation (Do not have mobility.)

3. Text References

OUR LANGUAGE TODAY 7, Chapter 10, pp. 136-137
OUR LANGUAGE TODAY 8, pp. 330-331
MODERN GRAMMAR AND COMPOSITION 1, Chapter 6
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapters 3, 9
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapters 3, 11, 19
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 1, 8
NEBRASKA CURRICULUM FOR ENGLISH 7, pp. 63-68

III. D. (Continued)

4. Sample Test Item

Underline the adverbs in the following sentences:

a. The dog chewed hungrily on the bone.
b. She helped us regularly.
c. Now is the time to be there.
d. He is seldom tardy.
e. They looked hard for the ring.
f. Will Marcy be here Sunday?
g. Sometimes we walk sideways.
h. You can often smell smoke downstairs.
i. The hero, meanwhile, will be out of the picture.
j. The woman stood quietly aside.

5. Suggested Methods and Procedures

See Methods and Procedures under Verbs

E. Major Skill: Other Function Words

(This skill is developed more fully under IV, Expanding Sentences.)

1. Behavioral Objectives

Given a selection, the students will substitute appropriate pronouns for underlined nouns, with 70% accuracy in Phase III and with 95% accuracy in Phases IV and V.

Given a selection, the students will underline the prepositions, with 85% accuracy in Phase III and with 95% accuracy in Phases IV and V.

III. E. 1. (Continued)

Given a selection, the students will underline the conjunctions, with 85% accuracy in Phase III and with 95% accuracy in Phases IV and V.

2. Subskills

   a. Pronoun -- noun substitute

   b. Preposition -- phrase marker

   c. Conjunction -- clause marker

   d. Interjection

3. Text References

   a. Pronouns

   OUR LANGUAGE TODAY 7, pp. 225-226, p. 341
   OUR LANGUAGE TODAY 8, pp. 207-209, 345-346
   MODERN GRAMMAR AND COMPOSITION 1, Chapter 7
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapters 2, 7
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapters 2, 5, 8, 10
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 1, 7
   NEBRASKA CURRICULUM FOR ENGLISH 7, pp. 39-42

   b. Prepositions

   OUR LANGUAGE TODAY 7, pp. 83-84, 158
   MODERN GRAMMAR AND COMPOSITION 1, Chapter 7
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 3
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 3
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 1, 3
   NEBRASKA CURRICULUM FOR ENGLISH 7, pp. 68-72

III. E. 3. (Continued)

c. Conjunctions

OUR LANGUAGE TODAY 7, pp. 88-89, 319
MODERN GRAMMAR AND COMPOSITION 1, Chapter 7
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 3
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 3
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 1, 4
NEBRASKA CURRICULUM FOR ENGLISH 7, pp. 68-72

d. Interjections

OUR LANGUAGE TODAY 7, Chapter 7
MODERN GRAMMAR AND COMPOSITION 1, Chapter 7
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 3
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 3
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 1
NEBRASKA CURRICULUM FOR ENGLISH 7, pp. 68-72

4. Sample Test Items

a. Test Item for Pronouns

Substitute a pronoun for each underlined noun.

Having met as a committee, the students showed
the report to the principal. Mr. Freibish did not
(it)
comment on the report; however, at lunch time a set
(them)
of guidelines was handed to each of the students.
(His)
The principal's guidelines completely changed
(their) (He)
the students' attitude. The principal had indicated
(they)
that the students were misinformed. In summary, the
(he) (You)
principal had said, "Students can change conditions
(your)
that are tied to policy any time that students'
rights are involved."

III. E. 4. (Continued)

b. Test Item for Prepositions and Conjunctions

Underline the connectives (prepositions and conjunctions) in the following sentences:

(1) We went to bed after we had eaten a meager supper.

(2) Harriet couldn't sleep because she was frightened by the noises.

(3) Peggy is lonely since Pat moved to California.

(4) Either charcoal or pencil will be all right for this paper.

(5) During the night the hurricane struck full force, and by morning all the telephone lines were down.

(6) The colt snorted and kicked his heels high into the air.

(7) We were going to the movies, but it rained.

(8) Neither Bob nor Jane made all A's this semester.

(9) Did Nero really fiddle while Rome burned?

5. Suggested Methods and Procedures

a. Methods and Procedures for Pronouns

Have the students underline the substandard form of the pronoun in the following sentences. Write the standard form beside the sentence.

(1) Him and me will paint the fence. He and I

(2) Ken and her will go to the movies. she

(3) Mr. Jones will buy candy from Joe and I. me

III. E. 5. a. (Continued)

(4)	Our scout master took we girls to the park.	us
(5)	Bill and him worked on the car's transmission.	he
(6)	Between he and I, the bike was finally fixed.	him and me
(7)	Us girls are cooking dinner next Monday for the church supper.	we
(8)	Him and her are celebrating a fifth anniversary this summer.	he and she
(9)	Bill and me will paint the car trim.	I
(10)	Mr. Jones gave the books to Cheryl and I.	me

b. Methods and Procedures for Prepositions

To help the student remember some prepositions, tell him to think about a mouse and some Swiss cheese. The mouse ran around the cheese, through the cheese, under, beside, across, down, by, etc.

IV. EXPANDING SENTENCES

A. Major Skill: Phrases

1. Behavioral Objectives

Given ten sentences, the students will demonstrate their knowledge of sentence expansion by adding prepositional phrases in the four possible positions, with 40% accuracy in Phase III and with 80% accuracy in Phases IV and V.

Given a selection containing participial phrases, students will demonstrate their knowledge of sentence expansion by identifying the participial phrases and punctuating them correctly, with 50% accuracy in Phase III and with 80% accuracy in Phases IV and V.

Given a selection containing gerund phrases, students will demonstrate their knowledge of sentence expansion by identifying the gerund phrases and their use, with 35% accuracy in Phase III and with 70% accuracy in Phases IV and V.

Given a selection containing infinitive phrases, students will demonstrate their knowledge of sentence expansion by underlining the infinitives, with 70% accuracy in Phase III and with 90% accuracy in Phases IV and V.

2. Subskills

a. Prepositional

- (1) Structure
    - (a) Introduced by a preposition
    - (b) Composition--Preposition plus noun phrase, with any modifiers, terminating with noun object.
- (2) Position--Dependent on Function
    - (a) Adjective
    - (b) Adverb
- (3) Function word--preposition

IV. A. 2. (Continued)

b. Participial

(1) Structure--a word group that is introduced with a verb form ending; Examples: ed, en, ing, t

(2) Position

(a) Participial phrase ordinarily can be shifted when it modifies the subject in a N-V pattern.

(b) Participial phrase ordinarily fixed when it modifies the complement in a N-V-N pattern.

(3) Function words--verb form ending in en, ing, ed, t

(4) Usage

(a) Restrictive (essential)--comes immediately after word it modifies without punctuation

(b) Non-restrictive (non-essential)--is mobile and requires punctuation.

(c) Dangling

c. Gerund

(1) Structure--an ing verbal used as a noun function.

(2) Position--as a noun substitute, assumes position of a noun

(3) Usage

(a) Present participle form used as a noun

(b) Possessive form of pronoun ordinarily used preceding a gerund.

IV. A. 2. (Continued)

d. Infinitive

(1) Structure--to plus verb form.

(2) Position (Positioned as noun, adjective, or adverb)

(3) Usage

(a) Noun (subject, direct object, predicate nominative, appositive)

(b) Adjective (attributive or direct, predicate adjective)

(c) Adverb (introductory or end of sentence)

3. Text References

a. Prepositional Phrase

OUR LANGUAGE TODAY 7, pp. 83-85, 158
MODERN GRAMMAR AND COMPOSITION 1, pp. 64-65, 137
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 3
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 4
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 3

b. Participial Phrase

OUR LANGUAGE TODAY 7, pp. 154-155
OUR LANGUAGE TODAY 8, Chapter 5
MODERN GRAMMAR AND COMPOSITION 1, pp. 74, 77, 188
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 4
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 3

c. Gerund Phrase

Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 3

d. Infinitive Phrase

MODERN GRAMMAR AND COMPOSITION 1, Chapter 4
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 3

IV. A. (Continued)

4. Sample Test Items

a. Prepositional Phrase

Expand the following sentence with an adjective phrase.

The man is asleep.

Expansion: The man in the car is asleep.

Expand the following sentence with the same adverb phrase in the possible positions.

The girl sang.

Expansion: The girl sang in the morning.
In the morning the girl sang.

b. Participial Phrase

Underline and punctuate the participial phrase in the following sentences:

(1) Coming in for a landing the plane was contacted by the tower.

(2) Paula chose the product mentioned on the radio.

(3) The boy running down the road is James Julian.

(4) Helen walked quickly away tossing her head in anger.

(5) The horse excited by the storm broke through the fence.

KEY:

1. Coming in for a landing, the plane was contacted by the tower.
2. Paula chose the product mentioned on the radio.
3. The boy running down the road is James Julian.

IV. A. 4. b. (Continued)

4. Helen walked quietly away, tossing her head in anger.
5. The horse, excited by the storm, broke through the fence.

c. Gerund Phrase

Underline the gerund phrases in the following sentences:

(1) The gentle ringing of the bells wakes me in the morning.

(2) Every morning Brandywine enjoys galloping through the woods.

(3) That is a device for drilling wells.

(4) My hobby is sewing bean bags.

d. Infinitive Phrase

Underline the infinitive phrases in the following sentences:

(1) To forgive is to forget.

(2) Phil and Claude helped move the couch.

(3) I went to the gym to find him.

(4) He seemed to shrink before my eyes.

5. Suggested Methods and Procedures

a. Purpose: To teach expansion of simple sentences through the use of words, phrases, and clauses.

Students are given a sentence of the N-V-N pattern and are asked to expand it with modifiers, using words, phrases, and finally, clauses.

Example: The car hit the dog. (N-V-N pattern)

IV. A. 5. a. (Continued)

Word expansion: The red car hit the brown dog.
Phrase expansion: The red car in the left lane hit the brown dog.
Clause expansion: When it pulled out to pass, the red car in the left lane hit the brown dog.

This same method may be used to teach sentence expansion with participial, gerund, and infinitive phrases.

b. Purpose: To show students how ridiculous a dangling modifier might be.

Have students make cartoons or posters to illustrate sentences such as:

While laughing aloud, his teeth fell out.
Standing on my tiptoes, the horse was barely visible.

c. Purpose: To teach students to avoid dangling modifiers, have them complete sentences such as:

Racing madly, ______________________.
who raced?

Climbing up the ladder, ______________________.
who climbed?

B. Major Skill: Clauses (Coordination and/or Subordination)

1. Behavioral Objectives

Given ten simple sentences, the students will demonstrate their knowledge of sentence expansion by using original adjective clauses effectively, with 50% accuracy in Phase III and with 85% accuracy in Phases IV and V.

Given ten simple sentences, the students will demonstrate their knowledge of sentence expansion by using original adverb clauses effectively, with 50% accuracy in Phase III and with 85% accuracy in Phases IV and V.

IV. B. 1. (Continued)

Given sentences with ten noun clusters underlined, the students will demonstrate their knowledge of sentence expansion by substituting noun clauses for the underlined clusters, with 30% accuracy in Phase III and with 60% accuracy in Phases IV and V.

Given ten pairs of sentences, the students will demonstrate their knowledge of subordination by combining the pairs in the proper relationship, with 70% accuracy in Phase III and with 95% accuracy in Phases IV and V.

Given ten pairs of sentences, the students will demonstrate their knowledge of coordination by combining the pairs with the coordinators to show the proper relationship, with 85% accuracy in Phase III and with 95% accuracy in Phases IV and V.

2. Subskills

a. Adjective Clause

(1) Structure--subject-predicate word group substituting for adjective

(2) Position--follows the word modified (Ns or Noun)

(3) Function words--subordinators

(a) Ns--who, whom, whose, which, that

(b) Connectives--when, where, why

(4) Usage

(a) Restrictive (essential)

(b) Non-restrictive (non-essential)--requires punctuation

b. Adverb Clause

(1) Structure--subject-predicate word group substituting for adverb

IV. B. 2. b. (Continued)

- (2) Position--mobile
  - (a) Introductory
  - (b) Following verb phrase
  - (c) End of sentence
- (3) Function words--subordinators
- (4) Usage (punctuation in introductory position)

c. Noun Clause

- (1) Structure--subject-predicate word group that substitutes for a noun
- (2) Position--takes the position of a noun
  - (a) Subject
  - (b) Direct object
  - (c) LV-C
  - (d) Object of preposition
  - (e) Appositive (restrictive and non-restrictive)
- (3) Function words--Subordinators (sometimes omitted)

d. Coordination and Subordination

- (1) Compound sentence
- (2) Complex sentence
- (3) Compound-complex sentence

IV. B. (Continued)

3. Text References

(a) Adjective Clause

OUR LANGUAGE TODAY 7, Chapter 5
OUR LANGUAGE TODAY 8, Chapter 5
MODERN GRAMMAR AND COMPOSITION 1, Chapter 8
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 5
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 4

(b) Adverb Clause

OUR LANGUAGE TODAY 7, Chapter 5
OUR LANGUAGE TODAY 8, Chapter 5
MODERN GRAMMAR AND COMPOSITION 1, Chapter 8
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 5
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 4

(c) Noun Clause

OUR LANGUAGE TODAY 8, Chapter 5, pp. 90-91
MODERN GRAMMAR AND COMPOSITION 1, Chapter 8
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 4

(d) Subordination

OUR LANGUAGE TODAY 7, Chapter 5
OUR LANGUAGE TODAY 8, Chapter 5
MODERN GRAMMAR AND COMPOSITION 1, Chapter 8
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 7
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 4, 8

(e) Coordination

OUR LANGUAGE TODAY 7, Chapter 8, pp. 319-320
OUR LANGUAGE TODAY 8, Chapter 4, pp. 64-68, Chapter 5
MODERN GRAMMAR AND COMPOSITION 1, Chapter 8
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapters 1, 16
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapters 1, 5, 7
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 2, 4

IV. B. (Continued)

4. Sample Test Items

a. Adjective Clause

Expand the following sentence by the addition of an adjective clause.

Mr. Doll stared at me over his glasses.

Possible expansions: Mr. Doll stared at me over his glasses, which were perched far down on his nose.

Mr. Doll, who was extremely far-sighted, stared at me over his glasses.

b. Adverb Clause

Expand the following sentence by the addition of an original adverb clause.

Bill runs fast.

Possible expansions: Bill runs fast when he has warmed up.

When he has warmed up, Bill runs fast.

c. Noun Clause

Substitute noun clauses for the underlined noun cluster.

He admitted his lack of understanding.
The news was good.
I am concerned over Betsy's welfare.

Possible expansions: He admitted that he did not understand.

What he told Sue was good.

I am concerned over what is best for Betsy.

IV. B. 4. (Continued)

d. Subordination

Combine the pairs of sentences below with subordination in the proper relationship.

He visited New York City.
Arnold had never seen a skyscraper.

Possible expansion:	Until Arnold visited New York City, he had never seen a skyscraper.

Betty returns from the grocery store.
We can all go to the movies.

Possible expansion:	When Betty returns from the grocery store, we can all go to the movies.

e. Coordination

Coordinate the following pairs of sentences.

Nancy prepared the breakfast.
Claire washed the dishes.

Possible coordination:	Nancy prepared the breakfast, and Claire washed the dishes.

New York may be exciting.
My favorite city is San Francisco.

Possible coordination:	New York may be exciting, but my favorite city is San Francisco.

The soil must be well-fertilized.
The corn will not grow.

Possible coordination:	The soil must be well-fertilized, or the corn will not grow.

IV. B. (Continued)

5. Suggested Methods and Procedures

a. See Suggested Methods and Procedures under Phrases.

b. In teaching adjective clauses, ask students to describe members of their own class in the following manner:

> I know a boy who plans to be a doctor. Who is he?
>
> I am thinking of a girl who plays the piano. Who is she?

This can be used as either an oral or a written exercise.

c. Have students apply subordination principles by writing "dummy" sentences. Give students formulas based on connectors to which they have been introduced. They fill in words of their own choosing.

Or the student, when working with subordination and connectives, fill in the dummy sentences:

Although ____________, Jim ____________.
While ______________, I _____________.

d. Print on cards the parts of a sentence such as:

> The leaves of the tree rustled when the wind blew in the forest.

Move the parts around to note possible position of modifiers and resulting changes in meaning or emphasis.

V. PARAGRAPHING

A. Major Skill: Types of Paragraphs

1. Behavioral Objective

Given six paragraphs, the students will identify the four types of paragraphs, with 85% accuracy in Phase III and with 95% accuracy in Phases IV and V.

2. Subskills

a. Descriptive paragraph

b. Narrative paragraph

c. Expository paragraph

d. Argumentative paragraph

3. Sample Test Item

Given a variety of types of paragraphs from familiar literature selections, have the students identify the four major kinds: descriptive, narrative, expository, and argumentative.

4. Suggested Methods and Procedures

a. See MODERN GRAMMAR AND COMPOSITION 1, Part II, Chapter 3, "Writing A Paragraph"

b. Argumentation assignments can find an outlet in the school newspaper. Topics can be obtained from the school environment.

B. Major Skill: Methods of Development (Inductive and Deductive)

1. Behavioral Objective

Given six paragraphs, students will identify the five methods of development, with 50% accuracy in Phase III and with 80% accuracy in Phases IV and V.

V. B. (Continued)

2. Subskills

   a. Facts

   b. Examples

   c. Comparison

   d. Contrast

   e. Reasons

3. Sample Test Item

   Select six paragraphs from students' current literature studies, showing varying methods of development and have students identify the method used in each one.

4. Suggested Methods and Procedures

   a. See Suggested Methods and Procedures under Types of Paragraphs

   b. "Twenty Years From Now" is a method of interesting students in a written assignment. They are to write to the teen-agers who twenty years from now, will follow them in the same school. They may describe sports, recreational activities, careers of the 1970's fashions, teen-age problems, current events, personal interests. The best of the papers can be stored in a manila folder marked "To be opened by the students of this school on the 15th day of the school year 199_."

   c. This assignment deals with similes. Students write comparisons, one student creating his similes but splitting them, putting his answers on the back. In class another student matches them.

      For example:

      On the front of the paper are these:

V. B. 4. c. (Continued)

(1) The high plateau was like ____________

(2) The fragile vase fell with a crash like ______________

(3) The rain fell like _________________

(4) From the plane the fields looked like ______________

On the back are these:

(1) wind chimes on a gusty day

(2) scattered pot holders

(3) a vast table

(4) a string of diamonds

These are then shared with all of the class.

C. Major Skill: Unity in the Paragraph

1. Behavioral Objective

Given a selection containing twelve sentences, six on one topic and six on a related topic, the students will demonstrate their knowledge of paragraph unity by correctly separating the sentences into two groups, with 70% unified accuracy in Phase III and with 90% accuracy in Phases IV and V.

2. Subskills

a. Topic sentence

b. Expansion sentences

c. Summary sentence

V. C. (Continued)

3. Sample Test Item

Separate the following sentences into two unified groups:

a. Swimming is a skill which everyone should learn.

b. Water sports are popular among Florida residents.

c. Water skiing on lakes, on bays, or along cypress-lined rivers provides many hours of fun.

d. To be an accomplished swimmer takes many hours of practice.

e. Sailing along the coastal waters of the state brings together the competitor and the weekend cruiser.

f. Children as young as two years of age are taught to swim.

g. For those on the young side, surfing has become the most popular individual participation activity.

h. Some experts believe that this ability is instinctive in the very young.

i. Young and old alike are involved almost daily in fishing, including both the deep-sea and the inland varieties.

j. Learning to swim when he is young gives him a sport he can enjoy throughout his life.

k. These and other varieties of water sports are an added extra in the lives of healthy, active Florida residents.

l. Nearly everyone can learn the basic skills of swimming.

V. C. 3. (Continued)

Key:

Swimming is a skill which everyone should learn. Nearly everyone can learn the basic skills of swimming. To be an accomplished swimmer takes many hours of practice. Children as yound as two years of age are taught to swim. Some experts believe that this ability is instinctive in the very young. Learning to swim when he is young gives him a sport he can enjoy throughout his life.

Water sports are popular among Florida residents. Water skiing on lakes, on bays, or along cypress-lined rivers provide many hours of fun. Sailing along the coastal waters of the state brings together both the competitor and the weekend cruiser. For those on the young side, surfing has become the most popular individual participation activity. Young and old alike are involved almost daily in fishing, including both the deep-sea and the inland varieties. These and other varieties are an added extra in the lives of healthy, active Florida residents.

4. Suggested Methods and Procedures

a. On a transparency, have a student compose a topic sentence. As other students have ideas, these are added--a sentence at a time-until six or eight sentences have been written. After a last look at the paragraph, the light is turned out. When the paragraph is again visible, students revise and refine this paragraph.

b. Distribute copies of three "gun safety" rules (or any standards of current interest) which the students are to condense to an exact number of words and yet retain the important thoughts. Rules #1 is to be reduced to 23 words. (There is a cardinal rule in regard to gun safety. Every gun should be treated as if it were loaded. This will prevent many accidents.) Rule #2 is to be re-stated in 13 words. (Before using a gun, check the barrel

V. C. 4. b. (Continued)

for dirt, paper, heavy grease, and other things that might stop up the barrel. The loading mechanism should be checked, too, for dirt, lint, sand, and other things that might cause the mechanism not to work.) Rule #3 is to be restricted to ten words. (You should never leave your gun standing somewhere while you go elsewhere. If you have to leave it, be sure it is unloaded.)

c. The teacher says, "You may choose one hundred and fifty words to spend. Who can get the most of his one hundred and fifty?" This method gives the teacher an opportunity to emphasize appositives, various kinds of phrases, subordination, and unity of paragraph construction.

D. Major Skill: Coherence (Order of Development)

1. Behavioral Objective

Given four paragraphs in which the sentences are arranged at random, the students will rearrange the sentences to establish logical order, with 50% accuracy in Phase III and with 80% accuracy in Phases IV and V.

2. Subskills

a. Time

b. Space

c. Importance

d. Sequence

3. Sample Test Item

Have students arrange four groups of sentences into four paragraphs arranged coherently. Students should state the type of logical order used in each paragraph (time, space, importance, sequence).

V. D. (Continued)

4. Suggested Methods and Procedures

Divide class into groups composed of five to eight students; all decisions are made within the group and apply only to the group. Each student suggests a topic, but the one actually used is drawn at random. After the topic has been chosen, the students decide the type of paragraph most appropriate to that topic; this topic becomes the day's assignment.

Each student composes a topic sentence, which each member of his group evaluates (1-2-3, with 3 being best). The topic sentence with the highest point value is discussed, each student explaining why he assigned the value he did. A vote is then taken to determine if this topic sentence is to be used (sometimes with modification) or if a second evaluation is to be made. Using the same topic sentence, each student will write his own paragraph. The finished paragraph is processed in the same manner as the topic sentence, without any changes, with the highest evaluation receiving an "A" grade. The teacher may assign other "A's", but he cannot alter the group decision. If one student receives the best grade several times, he is put in a separate group with other "A" students. This both challenges the best student and permits new leaders to develop.

If any student feels that he cannot function in a particular group, he can petition for an exchange phase in another group.

From time to time, students may express a desire to expand a particular topic; this they are permitted to do on an individual basis and may select one each week to turn in for extra credit.

E. Major Skill: Mechanics--Tools of Development

1. Behavioral Objective

The students will demonstrate their knowledge of the mechanics and development of a paragraph by constructing an original descriptive paragraph,with 70% accuracy in Phase III and with 85% accuracy in Phases IV and V, as judged by the teacher.

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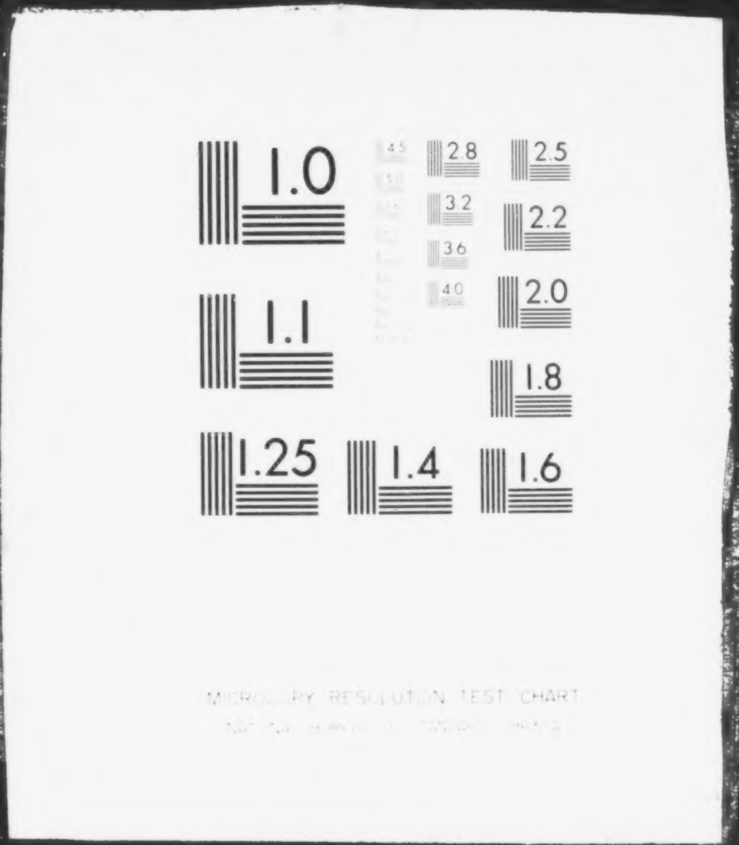
1.0
1.1
1.25
1.4
1.6
1.8
2.0
2.2
2.5
2.8
3.2
3.6
4.0
4.5
5.0
MICROCOPY RESOLUTION TEST CHART

V. E. (Continued)

2. Subskills

   a. Mechanics

      (1) Indentation

      (2) Capitalization

      (3) Punctuation

   b. Construction

      (1) Sentence variety

      (2) Transitional devices

   c. Evaluation (Fourteen standard correction symbols)

3. Sample Test Item

   Have the student write a paragraph using sentence variety, transitional devices, correct spelling, capitalization, and punctuation.

4. Suggested Methods and Procedures

   a. Suggested Correction Symbols

      ms -error in manuscript form or neatness

      cap -error in use of capital letters

      p -error in punctuation

      sp -error in spelling

      frag-sentence fragment

      ss -error in sentence structure

      k -awkward sentence

      nc -not clear

V. E. 4. a. (Continued)

rs	-run-on sentence
gr	-error in grammar
w	-error in word choice
¶	-You should have begun a new paragraph here.
t	-error in tense
∧	-You have omitted something.

b. Suggested Teacher Record of Error Analysis

Name	No. of Errors
Fragment	
Run-On Sentences	
Dangling Modifier	
Misplaced Modifier	
Agreement	
Spelling	
Punctuation	

TEXT REFERENCES

Paragraphing -- Development

OUR LANGUAGE TODAY 7, Chapter 2, pp. 370-372
OUR LANGUAGE TODAY 8, Chapters 1, 2, 3, 6, 8, 13
MODERN GRAMMAR AND COMPOSITION 1, Part II, Chapters 1-4, pp. 331-336
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapters 17, 18
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapters 7, 18, 19, 20, 21
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 11, 12, 13
MODELS AND EXERCISES 7, (Entire Book)
MODELS AND EXERCISES 8, (Entire Book)
MODELS AND EXERCISES 9, (Entire Book)
WRITING: UNIT LESSONS IN COMPOSITION FOUNDATION BOOK A
WRITING: UNIT LESSONS IN COMPOSITION FOUNDATION BOOK B
WRITING: UNIT LESSONS IN COMPOSITION FOUNDATION BOOK C

Paragraphing -- Mechanics

OUR LANGUAGE TODAY 7, Chapter 7
OUR LANGUAGE TODAY 8, Chapter 11, pp. 3-56-63
MODERN GRAMMAR AND COMPOSITION 1, Chapters 9, 11, pp. 351-361
Part II--Chapter 1
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapters 10-14
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapters 12-16
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 22-29

VI. REFERENCE SKILLS

A. Major Skill: Dictionary

1. Behavioral Objective

   Given a selection and a group of words, the students will demonstrate their knowledge of the dictionary as a reference and language source, with 75% accuracy in Phase III and with 90% accuracy in Phases IV and V.

2. Subskills

   a. Kinds

      (1) Abridged

      (2) Unabridged

      (3) Special

         (a) Thesaurus

         (b) Biographical

         (c) Rhyming

         (d) Foreign language

         (e) Slang

   b. Language Source

      (1) Arrangement

         (a) Alphabetical

         (b) Guide words

      (2) Meaning

         (a) Historical order of definitions

         (b) Number of entries for a single word

         (c) Phonology

         (d) Variants (synonyms, antonyms)

VI. A. 2. b. (Continued)

- (3) Phonology
    - (a) Spelling
    - (b) Syllabication
    - (c) Pronunciation (Diacritical marks, accent marks)
    - (d) Variants (homonyms, heteronyms)
- (4) Grammar
    - (a) Functional labels (n., adv., *etc.*)
    - (b) Inflectional or derived forms (Plurals, possessives, tenses, and degrees)
    - (c) Usage labels (colloqualisms, dialects, slang, obsolete, archaic)

c. Reference Source

- (1) Maps
- (2) Biographical information
- (3) Language guides
    - (a) Spelling
    - (b) Pronunciation
    - (c) Sign

3. Text References

OUR LANGUAGE TODAY 7, Chapter 13
OUR LANGUAGE TODAY 8, Chapter 9
MODERN GRAMMAR AND COMPOSITION 1, Chapters 10, 11 (p. 269)
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 25
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 26 (p. 559)
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 18
NEBRASKA CURRICULUM FOR ENGLISH 7, pp. 80-226

VI. A. (Continued)

4. Sample Test Item

a. Find the following information in the appropriate dictionary:

(1) Give five synonyms for the word concern.

(2) Give the date and place of birth of Martin Luther King, Jr.

(3) Give five words which rhyme with change.

(4) Find an English meaning for denouement.

(5) Indicate which of the following words is standard and which is slang.

(a) Roughneck

(b) Villain

Key:

1. Thesaurus
2. Biographical
3. Rhyming
4. Foreign language
5. Slang

b. Give the students a list of twenty words and ask them to arrange them alphabetically and to determine which words would act as guide words for the first ten, and which for the last ten.

falcon
recruit
equation
opportunity
robin
cryptic
stability
pensive
decimal
fable

VI. A. 4. b. (Continued)

Key: Guide words: cryptic--falcon

cryptic
decimal
equation
fable
falcon

Guide words: opportunity--stability

opportunity
pensive
recruit
robin
stability

c. Have students check dictionary for the current, dialectal, slang, and obsolete meanings of the following:

defeat
fiction
ice
result
lye
worry
interval

d. Divide the following words into syllables and affix the accent marks:

superlative
horizon
gnarl
chassis
pneumonia

Key:
su-per'-la-tive
ho-ri'-zon
gnarl
chas'-sis
pneu-mo'-nia

e. For each of the underlined words in the following selection, choose the best meaning, one synonym, and one antonym.

VI. A. 4. e. (Continued)

I like beagles. They are the most civilized dogs I know. They are far better-behaved than other dogs--and most human beings, too. Terriers are noisy and childish. Spaniels are spoiled. Pekingese are pompous. Some bull-dogs must be good-natured, but I'm afraid their looks will always be a handicap. Boxers are--well, boxers are just boxers: loyal, honest, hard-working, and all that, but in the end you have to admit they lack a sense of humor.

OR Follow the directions given above:

The decision proved the density of its originator.

synonym: stupidity
antonym: intelligence

5. Suggested Methods and Procedures

a. Have a bulletin board display to show shades of meaning of synonymous words. For example, have a hand-drawn picture of a dinosaur nibbling on some flowers. Underneath this picture, write the sentence "The dinosaur ___(went)___ into the forest." Then give a list of words that would give a more graphic description of the action, such as sashayed, bopped, frolicked, tiptoed, slithered, ambled, lumbered, traipsed, etc.

b. Colloqualisms and idioms

Ask students from their reading and listening to list all the idioms that they may see or hear and keep this list for one week. Check dictionary for meaning and standard of usage. Share with the class. The most interesting and colorful might be made into a class booklet with appropriate illustrations and mimeographed for each member of the class.

VI. A. 5. (Continued)

c. Ask the members of your class to choose an interesting etymology and illustrate the history of the word on a poster for class display. Examples: benedict, meander, dunce, nice, poke, vixen.

d. Choose a common word with multiple meanings and from your reading and listening, record all contexts in which you find the word. Record each on a separate card; at the end of a week, write a definition from the sources that you have gathered. Do not use the dictionary but make your dictionary entry contain all that it should.

e. Appropriate meaning

List these words on the board and try to derive the fineness of meaning that each implies. Have students compose other lists similar to the following sample:

snicker
smile
giggle
guffaw
chortle
chuckle
grin
laugh
hee-haw

Role-playing could be used here.

Have the students write situation sentences to illustrate the meaning.

f. Choose a word with a fascinating source and illustrate a poster for the bulletin board. Give the history of the word, the pronunciation, the part of speech, and illustration of its use in a clear sentence. If there are antonyms or synonyms, include these. Discuss with the class what makes an attractive poster.

B. Major Skill: Library

1. Behavioral Objective

Given a list of topics or questions, the students will indicate the proper library tool to use for information, with 75% accuracy in Phase III and with 90% accuracy in Phases IV and V.

VI. B. (Continued)

2. Subskills

   a. Sources of Information

      (1) Fiction

      (2) Non-fiction

         (a) General reference books

         (b) Parts of a book (Title page, table of contents, index)

      (3) Periodical literature

      (4) Vertical files

      (5) AV catalog (where applicable)

   b. Classification of Information

      (1) Dewey Decimal System

      (2) Card catalog

      (3) Readers' Guide to Periodical Literature

      (4) Films

3. Text References

   OUR LANGUAGE TODAY 7, Chapter 14
   OUR LANGUAGE TODAY 8, Chapter 12
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 24
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 27
   Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapter 17

4. Sample Test Item

   Indicate the best library tool to use for information on the following topics:

      Latest information on drugs (Readers' Guide)

VI. B. 4. (Continued)

Population of Micronesia (Atlas)
Call number of a book on snorkling (Card Catalog)
Title of a book by Truman Capote (Card Catalog)
Winner of the 1969 World Series (Almanac)
A recording of one of Mark Twain's short stories (AV Catalog)
Countries that bound Afghanistan (Atlas or Encyclopedia)
Title and page numbers of a book giving information on quantitative analysis (Index)
Title and chapter of a book giving information on the Battle of Gettysburg (Table of Contents)

5. Suggested Methods and Procedures

a. Have students draw floor plan of the library. (See OUR LANGUAGE TODAY 8, p. 232 for details.)

b. Give students a blank diagram of the library. Number the various areas and items of importance. Have students label the items accordingly.

c. Diagram of the library can be used as bulletin board display.

d. To become familiar with the card catalog, the students will prepare sample cards using imaginary authors and titles.

e. To teach the Dewey Decimal System, see OUR LANGUAGE TODAY 7, p. 263 (No. 3) and Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, p. 540 (ex. 2)

f. Divide the class into groups, with each group given a topic. Students must go to the library and find sources of information on their particular topic. After listing a source, the group notes the reason for this being a valid reference. Students must use as many non-fiction sources as they can. They should be encouraged to use the AV catalog and the READERS' GUIDE TO PERIODICAL LITERATURE. When a group has completed the task, they return

VI. B. 5. f. (Continued)

to the classroom and prepare to discuss the sources they have selected as to relevance and value. To stimulate interest, the groups are timed. This method helps the students become aware of the fact that certain sources are better when illustrative materials are desired (i.e., LIFE), and others are better when more written information is needed.

Two groups may be given the same topic on which to find sources. The assignment for one group might be to locate materials for a display, while the other group might prepare a written report. When the groups have completed their source list, it will be evident that sources are different even if the topic is the same. Purpose determines kinds of sources to be used.

g. Divide the class into two teams. Send them to the library on a scavenger hunt to locate the answers to a list of questions. Examples of questions might be:

> Give the maiden name of Abraham Lincoln's mother.
>
> Give the names of the states which touch the state of Florida.

C. Major Skill: Study Skills

1. Behavioral Objective

Given both an oral and a written selection, the students will demonstrate their knowledge of study skills by taking notes and making informal outlines, with 35% accuracy in Phase III and with 60% accuracy in Phases IV and V, as judged by the teacher.

2. Subskills

a. Note Taking

(1) From oral sources

(2) From written sources

VI. C. 2. (Continued)

b. Outlining

(1) Form

(2) Order

(3) Sequence

c. Preparing a Report

3. Text References

OUR LANGUAGE TODAY 7, Chapters 2, 15, pp. 372-376
OUR LANGUAGE TODAY 8, Chapters 2, 7, 13, pp. 368-372
MODERN GRAMMAR AND COMPOSITION 1, Part II, Chapters 1, 2, 3
Warriner--ENGLISH GRAMMAR AND COMPOSITION 7, Chapter 20
Warriner--ENGLISH GRAMMAR AND COMPOSITION 8, Chapter 22
Warriner--ENGLISH GRAMMAR AND COMPOSITION 9, Chapters 13, 16

4. Sample Test Items

a. From a taped essay the students will take notes. They will then compare their notes for order and main ideas with those taken by the teacher.

b. From a written selection of non-fiction, the teacher and students will take notes. The students will compare their notes with those of the teacher for correct identification of main ideas.

c. The students will outline a selection chosen by the teacher from the World Book Encyclopedia. They will compare their outline with the outline given in the encyclopedia.

5. Suggested Methods and Procedures

a. Help students make up their own abbreviation symbols for taking notes. For example, some of their math symbols may be used.

VI. C. 5. (Continued)

b. Ask the students to listen to a newscaster's editorial on television and to write down the main ideas. The next day compare and discuss with classmates.

c. The teacher may choose selections from the students' social studies or science texts. She will prepare outlines, giving students first the main topics and asking them for the subtopics. Then she will provide subtopics and ask students for the main topics. Third, she gives students a skeleton outline and asks them for main topics and subtopics. And last, students are asked for a complete outline.

GLOSSARY

Affix - anything attached to the root word, or internal change such as run, ran.

Attributive noun or noun adjunct - a word that functions to modify but is structurally a noun. EX: the history teacher
a sophomore stunt

Clause markers - those words that signal the beginning of a clause; for example, conjunctions, subordinators, and sentence connectors.

Derivational affix - development of a word from its original elements. It allows words to move from one word class to another.
EX: ment attached to a root word such as govern changes the word from a verb to a noun.

Expansion - development of the basic pattern by using word, phrase, and clause modification.

Function words (structure) - a closed class of words, lacking common form, which do not convey essential lexical meaning of a sentence as form classes do, but merely signal these form classes.
EX: the almost always appears before nouns
Can, do, has signal verbs
very, too signal adjectives and adverbs

Grammatical language - the meaning of a word defined in terms of number and tense.

Grapheme - smallest single unit of written language. The letters of the alphabet are the principal graphemes of the English language.

Inflectional affix - addition allows the word to change mood, tense, and number, but does not allow it to change word class.
EX: ed added to a verb changes tense but it doesn't change class.

Intensifiers - function words for adverbs. EX: too, very, barely

Intonation pattern - the patterned pauses between sentences or between major syntactic units within a sentence (juncture); the rising or falling of voice (pitch) in utterances; the relative vocal emphasis on parts of an utterance (stress).
EX: See Modern Grammar and Composition Book 1, Chapter 9 (Punctuation).

GLOSSARY (Continued)

Lexical meaning - refers to the definition of a word within the vocabulary of a language as distinguished from grammatical language which varies from one inflectional form to another; a word that has meaning by itself.

Linguistics - study of human speech: of the origin, structure, and modification, including phonetics, morphology, semantics, dialectology, and structural grammar.

LV - linking verb

Linking verb complement (LVC) - noun or adjective complement following such verbs as be, seems appears, becomes, and other linking verbs.

Modal - can, could, shall, should, may, might, must (verb determiners).

Morpheme - the smallest single unit of meaning. EX: girl + plural morpheme
girl + s = girls

Morphology - structure of words. Individual sounds with no meaning in themselves form sequence - roots, suffixes and prefixes which do have meaning. EX: teach + er morpheme = teacher.

Noun cluster - (noun phrase) - noun and modifiers (word, phrase, or clause).

Noun determiners - those words that signal nouns. There are five kinds.
Articles - a, an, the
Demonstratives - this, that, those
Possessives - his, her, my, your
Numbers - one, two, ...
Qualifiers - several, many, few

Ns - noun substitute.

Predicate headword - main verb. EX: The shouts swelled into a cheer when the ship docked.

Phoneme - smallest single unit of sound.
EX: The /b/ sound in bin and the /p/ sound in pin are simple phonemes.

Phonology - the study of the meaningful sounds of our language

GLOSSARY (Continued)

Phrase markers - those words that signal the beginning of a phrase.
EX: prepositions

Qualifiers - function words for adjectives.
EX: very, mighty, rather, somewhat.

Sentence pattern - the seven patterns found in written language and accepted as basic. They are: NV, NVN, NVNN, NLVN, NLVAdj, Question (3 forms), and Inverted order.

Subject headword - simple subject.
EX: The young men of the tribe sang for the guests.

Syntax - arrangement of words into sentences (word order).

Verb determiners - auxiliaries.
EX: forms of be, have, do, may, might, can, could, shall, should, will, would.

Word or form class - title for a group of words, whether of nouns, verbs, adjectives, or adverbs; these words can be determined by their form, inflectional suffix, derivational affix, word order and/or presence of certain function words.

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SENIOR HIGH SCHOOL

LANGUAGE SKILLS

INTRODUCTION

At the outset of their work on the language section of the curriculum guide for the high school, the committee adopted the view that the guide should be built around the skills that a graduating senior at the Phase III level could reasonably be expected to attain. This decision was made because the majority of the students to be served by the guide fall into the Phase III level of accomplishment.

The committee then divided the language skills into four major areas: Words, Sentences, Paragraphs, and The Whole Composition. After examining the predicted registration for literature courses in the eight secondary schools in the county, the committee arbitrarily decided to subdivide these major areas in two; Words and Sentences were combined into one unit, and Paragraphs and The Whole Composition into a second unit. Since all students are required to take American Literature, the unit dealing with Paragraphs and The Whole Composition was assigned to that course. Words and Sentences were assigned to the World Literature course because more students register for that course than for British Literature.

Each of the major skill areas is subdivided into sections dealing with specific subskills appropriate to that area. Under the specific subskill can be found the following: 1) a behavioral objective for that skill; 2) text materials which can be used to teach that skill; 3) methods which the teacher can use in teaching; 4) a test item which the teacher may use for both diagnosis of specific weaknesses and as a post-test item to determine whether the student has learned the skill. Appended to each major unit is a bibliography of reference materials for the teacher.

The behavioral objective for each subskill item is specifically geared to what the Phase III student might be expected to be able to do upon completion of his study of English. Phase IV and V students may be able to accomplish these objectives within one or two years of study. On the other hand, some Phase III students, particularly those at the lower end of the percentile band, may not be able to master more than half of these objectives. The behavioral objective accuracy percentages have not been tested in the classroom, but may prove a reasonable guide as to what might be expected of the average student.

Each test item is a sample of what kind of performance might be expected of the student in an objective test situation. The committee hopes that each school will be able to make use of the test items to determine the level of competency of their students at the beginning of the school year, as well as for testing accomplishment in specific skills. If students are tested at the beginning of the year, it would be possible to individualize instruction in the classroom. Students would then not be forced to relearn skills they have already mastered, but would be able to make further growth in their mastery of the language. Senior high school English teachers can expect to have in their phased classes students demonstrating wide ranges of ability in specific language use areas. The only feasible solution for this problem, the committee felt, was diagnosis of skills early in the year, and grouping classes for specific instruction based on the needs of the individual student.

The text materials which have been keyed to the subskills are those adopted by the county during the 1969-70 academic year. The committee made one small change in the handling of these adopted texts. The Unit-Lessons in Composition series (Ginn) has been rephased. Book 1 has been assigned to Phase III, Book 2 to Phase IV, and Book 3 to Phase V, since the level of difficulty increases with each volume. In addition, the committee recommends that all three levels of each book, A, B, and C, be made available to classroom teachers as an aid to individualizing instruction in writing. The committee is also recommending that each teacher be given a copy of the Teacher's Edition of Resources for Modern Grammar and Composition 4, since this volume contains all American Book Company programs for the secondary school, and a copy of the Teacher's Edition of Allen's New Dimensions in English, which explains the development of sentence patterns in English as clearly as any text available.

The research paper has not been developed as a specific subskill area. The committee believes that every college-bound American Literature student should have this writing experience, and has listed in the Teacher Reference Materials several excellent sources of material for developing a research paper. Two approaches might be adopted to the research paper in American Literature: 1) coordinating the study with a topic in American history relevant to the course, such as Puritanism; or 2) using the study as a basis for research on a literary topic, such as the use of myth in American literature of the mid-19th century, or the study of the imagists and their influence on modern poetry. Whichever approach is used, the student should gain experience in narrowing his topic, using both primary and secondary sources, outlining, preparing a thesis statement, developing a bibliography, and using footnotes.

Although the British Literature course has not been assigned specific skill areas, a good deal of the course should include practice in writing. The committee believes that the British Literature course, one selected primarily by college-bound students, is an excellent place to teach the various types of essay, and the problems encountered in writing themes about literary topics. The committee recommends strongly that British Literature teachers adopt the format devised by Edgar V. Roberts in Writing Themes About Literature (Prentice-Hall, Inc.) for structuring the writing instruction in the course. Specific material dealing with writing problems of individual students can be found in the Ginn texts for each appropriate phase, and American Book texts should be used with those students who still have individual sentence and word problems. As in the World and American Literature courses, British Literature students should be tested in the beginning of the year to determine in what specific skills they are deficient, and individual and/or group instruction should be given to remedy those deficiencies.

The guideline for language arts in the secondary school is not a final answer. As teachers use it in the classroom, better behavioral objectives, test items, and methods of instruction will undoubtedly be discovered. The committee hopes that the guide will prove useful to all secondary English teachers in Brevard County as an aid to the solution of some of the major problems encountered in teaching English language skills.

RESEARCH IN WRITTEN COMPOSITION

A. Characteristics of Good Writers

1. The best student writers show the following distinctive tendencies:

    a. They follow a previously made plan or outline rather than think out and organize as they write;

    b. They have no unusual difficulty in concentrating on the job of writing;

    c. They feel no handicap because of the lack of skill in punctuation, spelling, and grammar, and therefore do not worry about it;

    d. They leave their work largely as they write it, finding little use for elaborate revision and correction either by themselves or others.

2. There is a relatively low correlation between English test scores and grades in composition.

3. There are high correlations among reading, spelling, word meaning, general usage, capitalization, sentence sense, and paragraph organization.

4. Good writers do more voluntary reading and have a better self-concept and a more positive attitude toward writing. There is some correlation between superior writing performance and extensive reading experiences.

5. Superior writers have developed a more conscious and structural approach to writing.

6. Better writers have parents with more formal education and a higher socio-economic status, are female, and are interested in college-oriented vocations. They list more acadmically oriented classes as their favorite subject.

7. Ineffective writers list English as their least liked class.

B. Relationship Between Language Study and Writing

1. Study after study based on objective testing rather than an actual writing confirms that instruction in formal grammar has little or no actual effect on the quality of student composition.

2. Formal grammar classes make higher scores on grammar tests, but have a negligible or relatively harmful effect on the correctness of children's writing.

3. It is extremely doubtful that the mastery of either structural or traditional grammar will automatically result in proficiency in reading and writing.

4. Transformational grammar offers promise in increasing the student's understanding of and writing of mature syntactic structures.

C. Methods and Evaluation in Writing

1. A combination of theme correcting by the teacher and revision by the pupil has more effect on grammar and punctuation than writing without correction and revision.

2. At the junior high level, students can reduce errors in grammar and mechanics by learning how to correct their errors before submitting their papers.

3. If a teacher is interested in diagnosing the strengths and weaknesses of various aspects of composition of individual students, he will do best to base his diagnosis on actual writing and gear the assignment to the subject matter he wishes to diagnose.

4. To evaluate writing performance after instruction, several papers should be used, not just one. Select at least three compositions, with the best two out of three averaged for a final grade.

5. There is no significant difference between peer and teacher correction of compositions.

C. (Continued)

6. There is no significant difference between teacher correction of compositions with student revision, whole class correction, and pupil self-correction using a teacher supplied check sheet.

7. There is no significant difference in writing achievement, regardless of the type of program used.

8. The belief that greater frequency of writing alone will result in better writing is untenable.

9. The development of better writing ability is encouraged by increasing the time spent in functional writing activities.

D. Elementary School Studies of Interest at the Secondary School Level

1. Children's inventiveness and narrative feeling are fostered by frequent experiences in telling and dictating.

2. Exposure to fine literature contributes immeasurably to a richer expression by the child.

3. Teachers should encourage observation, invention, clear vivid expression and honest individual flavor through appreciative comment.

4. Abundant experience in oral expression in the development of the ability to write is as important as the actual writing itself.

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SENIOR HIGH SCHOOL LANGUAGE SKILLS SEQUENCE

I. WORDS

A. Spelling

1. Behavioral Objective

   Dictated a list of twenty words selected from a list of the most frequently used words in the English language, the students will write them with 75% accuracy.

2. Text Materials

   a. Phase III

      Modern Grammar and Composition 2, pp. 171-192
      - Phonemes and Graphemes in English:
        - The Relation Between Phonemes and Graphemes
        - Special Problems in Spelling
        - Summary
        - The Structure of Your Language

   b. Phase IV

      Modern Grammar and Composition 3, pp. 163-186
      - Phonemes and Graphemes in English:
        - The Relation Between Phonemes and Graphemes
        - Special Problems in Spelling
        - Summary

   c. Phase V

      Resources for Modern Grammar and Composition 4, pp. 255-271
      - The Sounds of English:
        - Phonemic Symbols
        - Sound and Spelling
        - Phonemes and Pronunciation Symbols

3. Research

   Research in spelling shows the following:

   a. There is a high correlation between spelling ability, phonetic ability, and visual discrimination.

I. A. 3. (Continued)

b. There is no favored method among the following three methods of instruction:

   (1) emphasis on a basic list of words,

   (2) a stress on seven basic spelling rules,

   (3) individualized spelling lists made up by the student.

c. A spelling vocabulary should be based on individual need.

d. Specific instruction is more effective than generalized instruction.

e. No one method of instruction satisfies the needs of all children.

f. Tests which are corrected by the students are more effective than teacher-corrected tests.

g. The test-study method of instruction is superior to the study-test method.

h. If the student can spell phonetic syllables, he can spell well.

i. Avoid asking a child to spell a word he cannot read.

j. The teacher should know the essential difference between the spoken language and its derived form--writing.

k. Self-study skills and a favorable attitude are important to good spelling.

l. Spelling should be based on words used in the written language, as well as on lists.

4. Methods

a. Group students for spelling instruction. Exceptionally weak students need to be grouped together for review of word analysis and lessons in methods of attacking new words. Average students should keep lists of their own problem words selected from their own writing. (Loban)

I. A. 4. (Continued)

b. Encourage students to work out simple mnemonic (memory) devices which will help them associate ideas with the correct spelling of a word. Ex: notice pa in separate, ma in grammar. (Fowler)

c. Teach students how prefixes and suffixes operate with the root to form correct spellings. The teacher may write a list of words on the board and ask the students to add prefixes and suffixes to show the spellings: dis/agree/ment, dis/satisfy, mis/spell, dis/appoint/ment, drunken/ness. (Fowler)

d. Teach students to pronounce carefully, even exaggerating or deliberately mispronouncing certain troublesome words. Have poor spellers sound out silent letters in such words as gnaw, phlegm, knight, disphragm, pneumonia. (Fowler)

e. Teach students to make a methodical attack on spelling. The process combines pronouncing the word, looking at the word, closing the eyes to visualize it, writing it, and checking the result. (Fowler, from McCorkle)

f. Teaching students the derivations of some words may assist them in remembering the spellings. Ex: Wednesday from Woden. (Fowler)

g. Call attention to the probable reason for misspelling based on faulty analogies. Ex: speach from speak, fourty from four. (Fowler)

h. Teach students to look for accepted variants. (Fowler)

i. Teach rules inductively and develop them in connection with the words to which they apply; teach one rule at a time; emphasize both positive and negative aspects. When a rule has been taught, it should be systematically reviewed and applied. Emphasis should be on use of the rule rather than on memorization of a verbal statement. (Fowler, from Horn)

j. The only rules that should be taught are those that apply to a large number of words and have few

I. A. 4. j. (Continued)

exceptions. The most useful of these is the one for adding suffixes by changing y to i, dropping the final silent e, and doubling the final consonant. (Fowler)

k. Teachers may also tape sentences using 100 spelling demons; allow students to take this taped test at intervals, until they can spell all the words. Spellers who have made a good score at the beginning of the year may be required to take it later in the year to check their retention.

5. Test Item

a. Dictate with careful pronunciation the following words to the students; have each student write the correct spelling on a numbered (1 - 20) answer sheet:

(1) Accommodation

(2) All right

(3) Believable

(4) Cemetery

(5) Endorsement

(6) Familiar

(7) Height

(8) Indispensable

(9) Knowledge

(10) Loneliness

(11) Misspell

(12) Noticeable

(13) Precede

(14) Proceed

I. A. 5. a. (Continued)

(15) Pursuing

(16) Recommend

(17) Significance

(18) Supersede

(19) Transferred

(20) Volume

B. Dictionary - Definition

1. Behavioral Objective

Given a reading selection of 100 words containing ten words unknown to the student, the students will write their definitions, with the aid of a dictionary, with 95% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 221-252
Using the Dictionary: Exploring the World with the Dictionary
The Dictionary--A Guide to Meaning
A Story Behind Every Word
The Dictionary--A Guide to Other Language Skills
The Dictionary--A Guide to General Knowledge
Summing Up

b. Phase IV

New Dimensions in English, pp. 260-298
Using the Dictionary (Chapter 26)
Vocabulary (Chapter 27)

I. B. 2. (Continued)

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 73-84
The Writing Process: Tools--The Dictionary

3. Methods

a. Teach the purposes and uses of the dictionary. (Jenkinson)

b. Encourage students to record words they do not know on cards or in notebooks, together with illustrative sentences. Encourage the students to practice using them frequently for mastery. (Fowler, from Brown and Salisbury; Hook)

c. Use dictionary problems. Ex: Why is a London policeman called a "bobby"? What are the three animals called "gopher"? (Hook)

d. Explore all the possible meanings of common words. (Hook)

e. Teach derivations and word etymology.

f. Affix words borrowed by English from other languages onto a map of the world. (Hook, Loban)

g. Study changes in the meaning of a word from the date of the word's first entry into the English language. (Hook)

h. Teach short vocabulary units related to student interests. Ex: "Taking a Word Snapshot of Yourself", using units based on describing scenes, advertisements, student reading. (Hook)

i. Teach the specific information listed under an individual dictionary entry. (Using the Dictionary; Jenkinson)

j. Have the students make a class dictionary based on current slang, or a topic associated with their literature or composition study, or based on current events.

I. B. 3. (Continued)

k. Explore the change created in the meaning of one word by changing its context, and have students form definitions of the word based on its various contexts. Ex: flight, run, turn. (Jenkinson)

4. *Test Item*

a. With the aid of a dictionary write the meaning of *each* underlined word in the following:

John, who was *ectomorphic*, was given to *decumbency*. Once a day his mother *perambulated* to his side, only to be *stigmatized* in *opprobrious* language. She, however, was reticent to reply to John; instead, she gathered up her *tambour* and sat down for a rest. When her fingers became tired, she picked up her favorite *prosaist* and soon become *languorous*.

John raised himself on one elbow and in his *magniloquent* voice said, "When are you gonna cook?"

"Like two peas in a pod," she thought, "or two hippies." Nothing in her *magisterial* life had prepared her for this.

b. With the aid of a dictionary write the *complete* meaning of each of the following:

(1) toile de Jouy

(2) time

(3) syncretism

(4) stoic

(5) requiescat

(6) protactinium

(7) popinjay

(8) Haggadah

(9) empirical

(10) calumniate

I. (Continued)

C. Syllabication

1. Behavioral Objective

Given a list of ten words of three or more syllables, the students will syllabicate the words with 75% accuracy according to Webster's Seventh New Collegiate Dictionary.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 221-252
Using the Dictionary: see above, Item B.

b. Phase IV

New Dimensions in English, pp. 260-298
Using the Dictionary (Chapter 26)
Vocabulary (Chapter 27)

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 69-70, pp. 73-84.
The Writing Process: Handling of Mechanics--Proofreading
Tools--The Dictionary

3. Methods

See Methods under Item B. - Dictionary - Definition

4. Test Item

Correctly divide each of the following words into syllables:

a. amalgamation

b. bioluminescence

c. chaperon

d. deductible

I. C. 4. (Continued)

   e. escapism

   f. forbiddingly

   g. geometrical

   h. hurricane

   i. indeterminism

   j. judicature

D. Prefixes

1. Behavioral Objective

Given a list of ten prefixes used in the context of sentences, the students will write the correct meaning of 75% of the prefixes.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, p. 175, pp. 244-245, p. 31
Phonemes and Graphemes in English:
Morphemes--Significant Units of Grammatical Form
Using the Dictionary:
Prefixes, Suffixes, and Combining Forms
Identifying Nouns and Verbs--Verb Prefixes and Suffixes

b. Phase IV

Supplemental Materials

See Vocabulary for the College-Bound (Amsco Publishing Co.)

Resources for Modern Grammar and Composition 4 (See Phase V)

I. D. 2. (Continued)

c. Phase V

Resources for Modern Grammar and Composition 4, p. 291, p. 297, pp. 303-308

The Forms of English: Characteristic Verb Prefixes and Suffixes
Characteristic Adverb Affixes
Affixation

3. Methods

a. Group words with identical prefixes and suffixes. (Hook-Greene)

b. Observe in newspapers and advertising the coinage of new words through the addition of prefixes and suffixes to roots. (Fowler)

c. Encourage students to learn the meanings of the most common prefixes and suffixes. (Fowler)

d. Use a variation of the spelling bee to encourage students to learn common roots, prefixes, and suffixes. (Fowler)

e. Divide class into groups which will list all the words the group can think of which are derived from a list of five common Greek or Latin roots, or list nouns formed with given noun suffixes, or verbs formed with given verb suffixes. (Fowler)

f. Introduce prefixes and suffixes inductively through examining groups of related words. (Jenkinson)

4. Test Item

Write the correct meaning for the underlined prefix in each of the following sentences:

a. Did you draw the polygon on the board? (Many)

b. This is a prototype of his plane. (First)

c. She rode her tricycle to the store. (Three)

I. D. 4. (Continued)

d. John was a neophyte on the surfboard. (New)

e. Many people don't like monochromatic clothing. (One)

f. The class became interested in archaeology. (Ancient)

g. The cheerleaders used megaphones. (Large)

h. I know a man who is multilingual. (Many)

i. The student's argument was quasihistorical. (As if; seemingly)

E. Suffixes

1. Behavioral Objective

Given a list of ten suffixes used in the context of sentences, the students will write the correct meaning of 75% of the suffixes.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, p. 50, p. 67, p. 27, pp. 31-32, pp. 48-49, p. 68, p. 175, pp. 244-245, pp. 51-54.

The Structure of the Sentence: Identifying Nouns and Verbs--Noun Suffixes, Verb Prefixes and Suffixes
Headwords and Modifiers: Single-Word Modifiers--Adjectives, Adverbs, Possessive Nouns
Form and Function: Signals of Function
The Relation Between Phonemes and Graphemes: Morphemes--Significant Units of Grammatical Form
Using the Dictionary: Prefixes, Suffixes and Combining Forms

I. E. 2. (Continued)

b. Phase IV

Supplemental Materials

See Vocabulary for the College-Bound (Amsco Publishing Co.)

Resources for Modern Grammar and Composition 4 (See Phase V)

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 293-294, p. 297, p. 291, pp. 281-282, pp. 303-308

The Forms of English: Characteristic Noun Suffixes
Characteristic Verb Prefixes and Suffixes
Characteristic Adjective Suffixes
Characteristic Adverb Affixes
Affixation

3. Methods

See Methods under Item D. - Prefixes

4. Test Item

Write the correct meaning for the underlined suffix in each of the following sentences:

a. It was terrible; she had megalomania. (Madness for ..)

b. The student engaged in idolatry. (Worship of ..)

c. The English teacher and the student engaged in logomachy. (War; fight)

d. The least you can say about him is that he is an iconoclast. (One who destroys)

e. Bill decided to study pediatrics. (Healing)

I. E. 4. (Continued)

f. The students did not practice involvement. (Condition; quality; act)

g. They decided, instead, to try to manipulate the group. (Person who; thing which)

h. The solution was aqueous. (Full of; relative to)

i. We decided to placate the group. (Do; make; cause)

j. It was purely a case of monotony. (Condition; quality)

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Morris, William. "The Dictionary as a Tool in Vocabulary Development Programs," *English Journal*, Vol. 59, No. 5 (May, 1960), pp. 669-671. (Items B, C, D, and E)

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II. SENTENCES

A. Sentence Patterns

1. Behavioral Objective

The students will write a simple declarative sentence in each of the seven basic sentence patterns with 90% accuracy. (See Modern Grammar and Composition, American Book Co., for basic patterns)

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 13-22
The Structure of the Sentence: What Is a Sentence?
Basic Sentence Elements

b. Phase IV

Modern Grammar and Composition 3, pp. 38-62
The English Sentence

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 321-328
The Syntax of English: The Sentence--Basic Subject--Predicate Structure
The Complement
Basic Sentence Patterns
Inverted Word Order

3. Methods

a. Use an inductive approach to teach pattern recognition. (Loban, Fowler, Hook)

b. Teach students to recognize signal words. (Loban)

c. Have the students construct sentences lacking a pattern element and then have them add the new element. (Loban)

II. A. 3. (Continued)

d. Scramble the word order in sentences and have students unscramble them. (Loban)

e. Use diagnostic testing procedures to distinguish between known and unknown patterns. (Loban)

f. Use nonsense sentences to teach basic patterns. (Fowler)

NOTE: See Junior High Language Continuum Guidelines.

4. Test Item

Write a simple declarative sentence for each of the following sentence patterns:

a. N V

b. N V N

c. N V N N

d. N LV N

e. N LV Adj

f. Inverted Order

g. Question

B. Sentence Forms

1. Behavioral Objective

Given a list of fifteen words the students will write a declarative, an imperative, an interrogative, and an exclamatory sentence composed of words selected from the given list with 90% accuracy.

2. Text Materials

a. Phase III

II. B. 2. a. (Continued)

Modern Grammar and Composition 2, pp. 151-170
Punctuation: Relation Between Intonation and Punctuation
Punctuation Review
Grammar and Punctuation
Conventions of Punctuation
Summary, Chapter Tests A and B
The Structure of Your Language

b. _Phase IV_

Modern Grammar and Composition 3, p. 49, pp. 145-162
The English Sentence: The Basic Sentence Patterns--The Question
Punctuation: Purpose of Punctuation Marks
Separating Word Groups
Introductory Word Groups
Internal Word Groups
Terminal Word Groups
Separating Words
Conventions of Punctuation
Summary

c. _Phase V_

Resources for Modern Grammar and Composition 4, pp. 406-417
Punctuation: Grammar and Punctuation
Convention and Punctuation
Punctuation Summary

3. _Methods_

a. Use an inductive approach.

b. Teach the relationship between intonation, stress, pitch, juncture and punctuation. (Loban)

c. Use diagnostic testing. (Loban)

d. Give the student a simple declarative sentence and have him make the necessary transformation. (Fowler)

e. Teach punctuation as a function of the sentence. (Hook)

II. B. (Continued)

4. Test Item

Using only the following words, write one declarative, one imperative, one interrogative, and one exclamatory sentence: I, Mary, see, call, did.

a. (I see Mary.)

b. (Call Mary.)

c. (Did I see Mary?)

d. (I did see Mary!)

C. Sentence Combination

1. Behavioral Objective

Given two simple sentences, the students will transform them into one sentence with correct modification with 90% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 33-35, pp. 256-258, pp. 197-202

The Structure of the Sentence:	Coordination Subordination Sentence Combinations
Effective Sentence Structure:	Excessive Coordination
Looking at Sentence Structure:	Subordination and Coordination

b. Phase IV

Modern Grammar and Composition 3, pp. 55-62, pp. 116-117, pp. 146-147

II. C. 2. b. (Continued)

The English Sentence: The Expanded Sentence--
Coordination and
Subordination, Apposition
The Immediate Constituents
of the Sentence Summary
Putting Grammar to Work: The Theme--An Analysis
of Faulty Coordination
and Subordination
Punctuation: Purpose of Punctuation
Separating Word Groups
Introductory Word Groups

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 328-330
The Syntax of English: The Expanded Sentence--
Coordination

See also New Dimensions in English, pp. 118-126, Chapter 12: Coordination

3. Methods

a. Substitute modifiers in basic sentences which have blanks located next to the headwords. (Loban)

b. Encourage the student to compress his sentences by using single-word modifiers. (Loban)

c. Encourage students to write structures of modifications which specify important details and clarify meaning. (Loban)

d. Use a simple sentence and ask questions about it which encourage the students to supply appropriate modifiers for the sentence parts. (Loban)

e. Give a list of nouns or verbs and have the students write single-word modifiers, two-word modifiers, three-word modifiers, etc., for each word on the list.

f. To correct misplaced modifiers, use exaggerated cases (howlers). (Hook)

II. C. (Continued)

4. Test Item

Combine the following two simple sentences into one sentence with correct modification:

a. John went surfing.

b. John was tall and muscular.

(Tall, muscular John went surfing.)

D. Subordination

1. Behavioral Objective

Given three simple sentences containing unequal ideas, the students will transform them into one complex sentence with correct subordination with 90% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 13-22, pp. 34-35, pp. 202-204, pp. 258-259

The Structure of the Sentence: Subordination
Sentence Combinations
What Is A Sentence?
Basic Sentence Elements
Effective Sentence Structure: Illogical Subordination and Incoherence
Looking at Sentence Structure: Long and Short Sentences

b. Phase IV

Modern Grammar and Composition 3, pp. 44-45, pp. 55-62, pp. 116-117, pp. 146-154

The English Sentence: The Physical Characteristics of the Sentence--Signal of Subordination

II. D. 2. b. (Continued)

The Expanded Sentence--Coordination and Subordination, Apposition
The Immediate Constituents of the Sentence Summary

Putting Grammar to Work: The Theme--An Analysis of Faulty Coordination and Subordination

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 330-335
The Syntax of English: The Expanded Sentence--Subordination
Sentence Combinations

See also New Dimensions in English, pp. 155-178
Chapter 16: Modification--Adverbial
Chapter 17: Modification--Sentence

3. Methods

See Methods under Item C. - Sentence Combination

4. Test Item

Combine the following three simple sentences into one complex sentence with correct subordination:

a. John went to the beach to surf.

b. John was a very good football player.

c. The surf was excellent today.

(John, who was a very good football player, went to the beach to surf, because it was excellent today.)

II. (Continued)

E. Sentence Patterns and Modification

1. Behavioral Objective

Given a simple sentence, in any of the seven basic sentence patterns, the students will add structures of modification to subject(s), predicate(s), and complement(s) with 90% accuracy in attaching appropriate modification structures to appropriate headwords.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 13-22, pp. 43-64

The Structure of the Sentence: What is a Sentence?
Basic Sentence Elements
Headwords and Modifiers: Expanding Basic Sentence Patterns
Single-Word Modifiers
Word-Group Modifiers
Summary, Chapter Tests A and B
The Structure of Your Language

b. Phase IV

Modern Grammar and Composition 3, pp. 38-90

The English Sentence: The Importance of the Sentence
The Physical Characteristics of the Sentence
The Basic Sentence Patterns
The Expanded Sentence
The Immediate Constituents of the Sentence
Summary

II. E. 2. b. (Continued)

Learning How Words Communicate: The Structure of English
Nouns
Verbs
Adjectives
Adverbs
Summary

See also New Dimensions in English, pp. 134-178
Chapter 14: Modification--Postnominal
Chapter 15: Modification--Chiefly Prenominal
Chapter 16: Modification--Adverbial
Chapter 17: Modification--Sentence

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 319-375
The Syntax of English

3. Methods

See Methods under Item C. - Sentence Combination

4. Test Item

Fill in the blanks in the following sentence with words of modification:

The ______, ______ boy ______ and _______ ran down the _________, _________ beach.

(The tall, bronzed boy quickly and agilely ran down the hot, rocky beach. This is simply an example.)

F. Sentence Types

1. Behavioral Objective

The students will be able to write a simple, a compound, a complex and a compound-complex sentence with correct punctuation with 90% accuracy.

II. F. (Continued)

2. Text Materials

   a. Phase III

      Modern Grammar and Composition 2, pp. 34-35, pp. 13-22, pp. 155-157, p. 160

      The Structure of the Sentence: What is a Sentence?
      Basic Sentence Elements
      Coordination
      Subordination
      Sentence Combinations

   b. Phase IV

      Modern Grammar and Composition 3, pp. 146-151, pp. 154-162, p. 371

      Punctuation
      The Language of Grammar (definitions)

   c. Phase V

      Resources for Modern Grammar and Composition 4, pp. 328-345

      The Syntax of English: The Expanded Sentence

3. Methods

   a. Individualize instruction and give specific guidance in writing specific sentences for specific purposes.

   b. Give the student a paragraph of simple sentences and have him combine them.

   c. Emphasize the choices open to the writer.

   d. Use exercises which change sentence structure, but not sentence vocabulary.

   e. Adapt exercises from student writing.

   f. To remedy excessive coordination, teach subordination. (Hook)

II. F. 3. (Continued)

g. Use an appeal to logic with the student; get him to examine the logical order of his thoughts in writing sentences. (Hook)

h. Use precorrection when the students are writing; give the student assistance while he is writing a composition, instead of grading and marking a finished paper.

i. Encourage the student to rewrite his own compositions for better sentence structure.

4. Test Item

Write one simple sentence, one compound sentence, one complex sentence, and one compound-complex sentence with correct punctuation:

Examples:

Simple Sentence: John loves Mary.

Compound Sentence: John loves Mary, and Bill loves Sue.

Complex Sentence: John, who is my friend, loves Mary.

Compound-Complex Sentence: John, who is my friend, loves Mary, and Bill loves Sue.

G. Usage and Word Order

1. Behavioral Objective

Given a group of sentences on the same topic, all of which sentences are grammatically correct, the students will select the sentence which possesses the best syntactic and semantic communicative properties with 75% accuracy.

II. G. (Continued)

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 44-45, pp. 66-70, pp. 253-270

Headwords and Modifiers: Expanding Basic Sentence Patterns

Form and Function: Word Order and Meaning
The Subject Noun and Predicate Verb Functions
The Modifying Function
Signals of Function
Functional Shift

Looking at Sentence Structure: Long and Short Sentences
Changing Word Order
Parallel Structure
Balanced Sentences
Loose and Periodic Sentences
Summing Up

b. Phase IV

Modern Grammar and Composition 3, pp. 91-108, pp. 110-144, pp. 333-356

Problems of Usage
Putting Grammar to Work
Revising and Rewriting

See also New Dimensions in English, pp. 203-213, pp. 190-202

Chapter 19: Problems in Sentence Structure
Chapter 20: Grammar and Style

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 107-135, pp. 369-375, pp. 379-401

Units of Expression: Using Words Effectively
Using Sentences Effectively

The Syntax of English: Structure and Ambiguity
Parallel Structure

Usage

II. G. (Continued)

3. Methods

   a. Teach denotation and connotation.

   b. Discuss the connotations of related groups of words. Ex: acquaintance, friend, chum, pal.

   c. Use a dictionary of synonyms and the dictionary to have the students notice distinctions between words with similar meanings.

   d. Emphasize the necessity of choosing the exact words when writing to avoid ambiguity and ensure clarity.

   e. Encourage the student to write naturally, and to try for clear writing rather than "fine" writing. (Hook)

   f. Have the student analyze a simple passage by a professional author to determine its semantic and syntactic structure. Then have the student write his own passage, duplicating the structure used by the professional, but using his own topic and vocabulary.

   g. Have students write sentences on the same topic for differing audiences. Ex: Same announcement to group of parents, to voters, to students, to principals.

   h. Select a paragraph by a well-known popular writer and substitute general words for specific ones in the paragraph. Have the students replace the general words with their own specific vocabulary; let them see how close they can come to the original passage.

   i. Study examples of humor where the incongruity depends upon a semantic shift.

   j. Study the changing usage of language in different historical periods, differing geographical regions, differing social neighborhoods, differing occupations, etc.

II. G. 3. (Continued)

k. Compile a slang dictionary.

l. Have students demonstrate levels of usage by writing a letter to a good friend, a former teacher, a public official, a prospective employer, etc.

4. Test Item

Read carefully each sentence below and decide which of the four choices expresses the idea most effectively. Place check mark beside your choice.

________ a. Please do not smoke in the classroom, which is against the rules.

________ b. Please observe the rule that forbids one smoking in the classroom.

________ c. Please do not smoke, as it is forbidden in the classroom.

___✓___ d. Please remember that smoking is forbidden in the classroom.

H. Sentence Errors

1. Behavioral Objective

Given a paragraph which contains common sentence errors such as run-on sentences, fragmented sentences, and redundancies, the students will select the appropriate correction for those errors with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 21-22, pp. 194-197

The Structure of the Sentence: Basic Sentence Elements--Sharpening Your Language Skills

II. H. 3. (Continued)

e. To reduce wordiness "pad" a well-written paragraph by inserting in it a number of favorite student devices for wordiness. Have the students delete the excess words and compare their new version with the original paragraph before padding.

f. Encourage students to revise and edit their work before handing it in. When writing in class, allow time for proofreading and editing to catch common careless errors.

g. Teach the necessity for careful and clear writing by discussing examples in which careless writing may cause problems in communication.

4. Test Item

Read the following paragraph. Write the letter which corresponds to the type of error occurring in each sentence in the blanks provided below the paragraph.

[1]I have learned during the short time I have been in college that all too many freshmen are not mature enough to adapt to the college community. [2]The high rate of those who fail. [3]Some students fail because they are not intelligent enough to pass the larger number fail because they are not able to realize that college is challenging. [4]To be able to pass. [5]They have to spend many hours reading. They must study and study again. [6]They must learn and also study, and read, and study a lot.

A. correct B. Redundant C. Run-on D. Fragment

1. (A) 2. (D) 3. (C) 4. (D) 5. (A) 6. (B)

I. Punctuation

1. Behavioral Objective

Given a group of sentences in which there are errors in punctuation, the students will identify the errors with 75% accuracy.

II. I. (Continued)

2. Text Materials

   a. Phase III

      Modern Grammar and Composition 2, pp. 147-170
      Punctuation

   b. Phase IV

      Modern Grammar and Composition 3, pp. 145-157
      Punctuation

   c. Phase V

      Resources for Modern Grammar and Composition 4, pp. 405-417
      Punctuation

3. Methods

   a. Teaching some of the tricks for remembering and applying rules of punctuation. Ex: Use of the comma to prevent misunderstanding - "Kill, Bubba, kill!" or "Kill Bubba, kill!" (Hook)

   b. Have students memorize and apply the major rules of punctuation.

   c. Of the 23 rules for the comma in some composition handbooks, only five or six are commonly used. Learn those first. Ex: 1) before and, but, or, nor, yet, still when joining independent clauses; 2) between items in a series; 3) to set off parenthetical openers and afterthoughts; etc. (Fowler)

   d. Occasionally distribute groups of sentences with all the necessary punctuation marks at the end of each sentence. Have the students put the marks where they belong. (Hook)

   e. Encourage students to collect sentences in which misplaced punctuation would cause comic misreading. (Hook)

II. I. (Continued)

4. Test Item

Insert the correct punctuation in the following sentences:

a. If you go to see that movie (,) call me and tell me all about it (.)

b. Having fun at the beach is part of living in Florida (;) however (,) in the midwest there is no ocean for swimming (.)

c. Learning by reading was the primary emphasis of educators in the past (,) but today educators emphasize learning through all the senses (.)

d. (") Put my dog down (!) (") screamed John (.)

J. Capitalization

1. Behavioral Objective

Given a group of sentences in which there are errors in capitalization, the students will identify the errors with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 245-246
Using the Dictionary: The Dictionary-- A Guide to Other Language Skills--Capitalization, Abbreviations

b. Phase IV

Supplemental Materials

See *Resources for Modern Grammar and Composition 4* (Phase V), pp. 282-283

II. J. 2. (Continued)

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 282-283
The Forms of English: Nouns--Proper Nouns

See also Punctuation

3. Methods

a. Take up individual questions about capitalization as they arise. A week spent on capitalization is a week wasted. (Hook)

b. List the most frequent errors.

c. Explain why rules are used.

d. Show a copy of an early English manuscript (1600's) which capitalizes almost everything.

e. Give a list of words sometimes capitalized and sometimes not. Ex: East, West, North, South, History, etc. (Hook)

4. Test Item

Insert the correct capitalization in the following sentences:

a. (j)ohn said he was a (s)outherner, but (m)ary said he was a (m)idwesterner.

b. (u)ncle (b)ill was born in (c)ocoa, (b)revard (c)ounty, (f)lorida, on (j)uly 4, 1900.

c. (m)ary does not have to go to (m)elbourne (h)igh (s)chool on (l)abor (d)ay.

d. (j)ohn read (s)haw's (p)ygmalion in his (e)nglish class.

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III. PARAGRAPHS

A. Topic Sentence and Main Idea

1. Behavioral Objective

   Given a paragraph of about ten sentences in which the topic sentence is out of place, the students will identify that sentence as a topic sentence with 90% accuracy.

2. Text Materials

   a. Phase III

      Writing: Unit Lessons in Composition, Book 1
      Unit 6: Writing Sentences that Specify
      Level A, pp. 26-31
      Level B, pp. 26-30
      Level C, pp. 25-30
      Unit 12: Concentrate on Paragraph Beginnings
      Level A, pp. 56-60
      Level B, pp. 55-59
      Level C, pp. 54-59

   b. Phase IV

      Modern Grammar and Composition 3, pp. 123-124, p. 338
      Putting Grammar to Work: The Paragraph--Maintaining Coherence, Analyzing a Paragraph
      Revising and Rewriting: Organization--The Paragraph

      Writing: Unit Lessons in Composition, Book 2
      Unit 11: Concentrate on Each Part of the Paragraph
      Level A, pp. 43-46
      Level B, pp. 47-50
      Level C, pp. 46-49
      Unit 23: Arriving at the Controlling Idea
      Level A, pp. 98-103
      Level B, pp. 101-106
      Level C, pp. 100-104

III. A. 2. b. (Continued)

Unit 24: Develop the Controlling Idea
Level A, pp. 104-106
Level B, pp. 107-109
Level C, pp. 105-106

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 138-141
Units of Expression: Writing Effective Paragraphs--Topic Sentence

Writing: Unit Lessons in Composition, Book 3
Unit 8: Reveal an Idea by Using Examples
Level A, pp. 47-51
Level B, pp. 46-50
Level C, pp. 45-49
Unit 10: Control Your Paragraphs
Level A, pp. 58-65
Level B, pp. 57-65
Level C, pp. 56-64

3. Methods

a. Give the students 20 topic sentences, and have them write paragraphs developing these 20 sentences.

b. Have the students write paragraphs about each of two separate topics with which they are familiar. Then have them compress the information in each paragraph into one sentence. (Ginn, Book 1)

c. Have the students list all the details they might include in a paragraph on a given topic. Then have the students delete the non-harmonious items. (Hook)

d. Have the students examine teacher-selected non-narrative paragraphs and attempt to summarize each paragraph in a single sentence. (Hook)

e. Have students examine and criticize some student compositions which suffer from thinness of texture and lack of development. Ask the students to identify the general statements, then the specifying

III. A. 3. e. (Continued)

structures supporting the generalizations. Finally, ask them to suggest ways to give body to the compositions. (Ginn, Book 3)

f. Put sentence bases on an overhead transparency, and lead a class discussion on what the bases convey and what expectations they leave unsatisfied in the reader's mind. (Ginn, Book 3)

g. Distribute teacher-selected paragraphs with clearly stated topic sentences, and ask the class what clarifies these sentences. (Hook)

4. Test Item

Identify the topic sentence in the following paragraph:

The scientist experiments and the cub plays; both are learning to correct their errors of judgment in a setting in which errors are not fatal. Perhaps this is what gives them both their air of happiness and freedom in these activities. They are inquisitive and they experiment. An experiment is a sort of harmless trial run of some action which we shall have to make in the real world; and this, whether it is made in the laboratory by scientists or by fox-cubs outside their earth. The process of learning is essential to our lives. All higher animals seek it deliberately." (J. Bronowski, The Common Sense of Science, p. 111)

B. Coherence

1. Behavioral Objective

Given a group of five to seven sentences in random order, the students will arrange them into a coherent paragraph with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 273-288

III. B. 2. a. (Continued)

Organization and Outlines: Learning to Separate Material into Categories
What is An Outline?
Two Kinds of Outlines
Summing Up

Writing: Unit Lessons in Composition, Book 1
Unit 11: Select and Arrange Details
Level A, pp. 51-55
Level B, pp. 51-54
Level C, pp. 49-53

See also New Dimensions in English, pp. 237-244
Chapter 24: Putting Statements in Order

b. Phase IV

Modern Grammar and Composition 3, p. 124
Putting Grammar to Work: The Paragraph--Maintaining Coherence

Writing: Unit Lessons in Composition, Book 2
Unit 11: Concentrate on Each Part of the Paragraph
Level A, pp. 43-46
Level B, pp. 47-50
Level C, pp. 46-49
Unit 13: Arrange Ideas in a Natural Order
Level A, pp. 53-56
Level B, pp. 56-59
Level C, pp. 56-59

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 49-51, pp. 137-153
The Writing Process: Handling of Ideas--Unity and Coherence
Units of Expression: Writing Effective Paragraphs

III. B. 2. c. (Continued)

Writing: Unit Lessons in Composition, Book 3
Unit 12: Organize Coherent Paragraphs
Level A, pp. 74-81
Level B, pp. 73-80
Level C, pp. 73-80

3. Methods

a. Teach the following methods of organization: chronological, spatial, inductive, deductive, easy to difficult, least to greatest, reasoning from cause to effect or effect to cause. (Hook)

b. Give a group of random sentences and let the students arrange them into coherent order. Stress variety in all its aspects. (Ginn, Book 3)

c. Stress writing for a specific purpose, and teach students to remove details not relevant to that purpose.

d. Practice development through development of logical order, chronological order, and spatial order. (Ginn, Book 3)

e. Use a planned sequence of units in teaching description or narration. Don't try to cram it all into one lesson. (Hook)

4. Test Item

Renumber the following sentences so that they are in a correct order:

1. The scientist experiments and the cub plays; both are learning to correct their errors of judgment in a setting in which errors are not fatal.

2. Perhaps this is what gives them both their air of happiness and freedom in these activities.

3. They are inquisitive and they experiment.

III. B. 4. (Continued)

4. An experiment is a sort of harmless trial run of some action which we shall have to make in the real world; and this, whether it is made in the laboratory by scientists or by fox-cubs outside their earth.

5. The process of learning is essential to our lives.

6. All higher animals seek it deliberately.

(5, 6, 3, 4, 1, 2)

C. Coherence - Description

1. Behavioral Objective

Given a group of five to seven sentences in random order which describes a person, place, or thing, the students will arrange them into a coherent paragraph with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 290-302
Description and Narration: Why Do You Write?
Description

Writing: Unit Lessons in Composition, Book 1
Unit 1: Create a Single Effect
Level A, pp. 2-6
Level B, pp. 2-6
Level C, pp. 2-5
Unit 11: Select and Arrange Details
Level A, pp. 51-55
Level B, pp. 51-54
Level C, pp. 49-53

III. C. 2. (Continued)

b. Phase IV

Modern Grammar and Composition 3, pp. 46-50, p. 124, pp. 302-305
The English Sentence: The Basic Sentence Patterns
Putting Grammar to Work: The Paragraph--Maintaining Coherence
Creative Writing: Basic Elements of Fictions

Writing: Unit Lessons in Composition, Book 2
Unit 3: Bring the Scene into Sharp Focus
Level A, pp. 10-13
Level B, pp. 11-14
Level C, pp. 10-13
Unit 8: Use Details that Reveal Your Subject
Level A, pp. 31-34
Level B, pp. 34-38
Level C, pp. 32-35

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 49-51, pp. 142-148, pp. 157-167
The Writing Process: Handling of Ideas--Unity and Coherence
Units of Expression: Writing Effective Paragraphs--Descriptive Paragraphs
Patterns for Purpose: Writing Description

Writing: Unit Lessons in Composition, Book 3
Unit 22: Combine the Forms of Writing
Level A, pp. 145-152
Level B, pp. 143-150
Level C, pp. 140-146

3. Methods

See Methods under Item B. - Coherence

III. C. (Continued)

4. Test Item

Renumber the following sentences in a correct descriptive order:

1. Each thigh was a ton of meat, ivory, and steel mesh.
2. And the head itself, a ton of sculptured stone, lifted easily upon the sky.
3. Out of the mist, one hundred yards away, came Tyrannosaurus rex.
4. Its eyes rolled, ostrich eggs, empty of all expression save hunger.
5. And from the great breathing cage of the upper body those two delicate arms dangled out front, arms with hands which might pick up and examine men like toys, while the snake neck coiled.
6. Its mouth gaped, exposing a fence of teeth like daggers.
7. Each lower leg was a piston, a thousand pounds of white bone, sunk in thick ropes of muscle, sheathed over in a gleam of pebbled skin like the mail of a terrible warrior.

(R. Bradbury, "A Sound of Thunder.")

(3, 7, 1, 5, 2, 6, 4)

D. Coherence - Narration

1. Behavioral Objective

Given a group of five to seven sentences which narrate an event, in random order, the students will arrange them into a coherent paragraph with 75% accuracy.

III. D. (Continued)

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 302-310
Description and Narration: Narration
Summing Up

Writing: Unit Lessons in Composition, Book 1
Unit 11: Select and Arrange Details
Level A, pp. 51-55
Level B, pp. 51-54
Level C, pp. 49-53
Unit 14: Indicate Time Sequence
Level A, pp. 65-68
Level B, pp. 64-68
Level C, pp. 64-68

b. Phase IV

Writing: Unit Lessons in Composition, Book 2
Unit 13: Arrange Ideas in a Natural Order
Level A, pp. 53-56
Level B, pp. 56-59
Level C, pp. 56-59
Unit 20: Achieve Unity Through Point of View
Level A, pp. 84-88
Level B, pp. 86-90
Level C, pp. 86-90

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 49-51, pp. 147-148, pp. 169-179
The Writing Process: Handling of Ideas--Unity and Coherence
Units of Expression: Writing Effective Paragraphs--Narrative Paragraphs
Patterns for Purpose: Writing Narration

III. D. 2. c. (Continued)

Writing: Unit Lessons in Composition, Book 3
Unit 22: Combine the Forms of Writing
Level A, pp. 145-152
Level B, pp. 143-150
Level C, pp. 140-146

3. Methods

See Methods under Item B. - Coherence

4. Test Item

Renumber the following sentences in a correct narrative order:

1. The sea gulls followed the tree's shadow as it moved toward the sea.
2. The long shadows grew shorter, the gulls sought shade, and the temperature rose even higher.
3. Late in the afternoon as the sun reached the horizon the gulls began again to search the shoreline for food.
4. At noon it was almost one hundred degrees in the shade of the lone palm tree on the shimmering dunes.
5. The day dawned hot on the east coast.
6. As the sun split the waves, the sand began quickly to heat.

(5, 6, 2, 4, 1, 3)

E. Unity

1. Behavioral Objective

Given a paragraph composed of ten sentences, some of which are on a specific topic and some of which are not, the students will identify which sentences are extraneous with 75% accuracy.

III. E. (Continued)

2. Text Materials

a. Phase III

Writing: *Unit Lessons in Composition, Book 1*
Unit 1: Create a Single Effect
 Level A, pp. 2-6
 Level B, pp. 2-6
 Level C, pp. 2-5
Unit 11: Select and Arrange Details
 Level A, pp. 51-55
 Level B, pp. 51-54
 Level C, pp. 49-53

b. Phase IV

Modern Grammar and Composition 3, pp. 203-205
 Critical Thinking: Recognizing Fallacies

Writing: *Unit Lessons in Composition, Book 2*
Unit 7: Support Your Statements with Examples
 Level A, pp. 27-30
 Level B, pp. 30-33
 Level C, pp. 27-31
Unit 8: Use Details that Reveal Your Subject
 Level A, pp. 31-34
 Level B, pp. 34-38
 Level C, pp. 32-35
Unit 20: Achieve Unity Through Point of View
 Level A, pp. 84-88
 Level B, pp. 86-90
 Level C, pp. 86-90

c. Phase V

Resources for Modern Grammar and Composition 4, p. 142
 Units of Expression: Writing Effective Paragraphs--Paragraph Unity

III. E. 2. c. (Continued)

Writing: Unit Lessons in Composition, Book 3
Unit 2: Use Necessary Words Only
Level A, pp. 7-13
Level B, pp. 7-13
Level C, pp. 7-13

See also New Dimensions in English, pp. 229-237
Chapter 24: Putting Statements in Order

3. Methods

a. Give the students paragraphs of ten or more sentences, some of which are relevant to a specific topic and some of which are not, and have the students remove the extraneous sentences.

b. Have the class read and listen to student-written paragraphs and analyze why some are better than others. (Hook)

c. Conduct the entire class through the steps of composing an essay on a topic of interest to as many students as possible. Have each student write two single-sentence arguments on separate cards or half-sheets of paper. Have the students read their arguments aloud, and have the class find general headings for the various points. List the headings on the board, and have the students put their cards or half-sheets of paper on the ledge beneath the appropriate headings. Then assign a committee (or several) to reduce the arguments under each heading to eliminate duplicate ideas. Finally, have the class discuss the best order for the general headings, after deciding the impression or conclusion the class wishes to leave in the minds of its readers. (Loban)

4. Test Item

Read the following paragraph. Check the number(s) of any extraneous sentence(s) in the space at the bottom.

[1]Time is our tyrant. [2]We are chronically aware of the moving minute hand, even of the moving second hand. [3]We

III. E. 4. (Continued)

have to be. [4]There are trains to be caught, clocks to be punched, tasks to be done in specific periods, records to be broken by fractions of a second, machines that set the pace and have to be kept up with. [5]The term non-fiction covers many different kinds of writing. [6]A second category of music is contemporary or "popular" music. [7]Our consciousness of the smallest units of time is now acute. [8]To us, for example, the moment 8:17 A.M. means something--something very important, if it happens to be the starting time of our daily train. [9]Whom did Eliza finally marry? [10]Our awareness of time has reached such a pitch of intensity that we suffer acutely whenever our travels take us into some corner of the world where people are not interested in minutes and seconds.

(Aldous Huxley, "Time and the Machine," England in Literature, p. 715)

1 ______
2 ______
3 ______
4 ______
5 ______
6 ______
7 ______
8 ______
9 ______
10 ______

(Extraneous sentences: Numbers 5, 6, 9)

F. Transitions

1. Behavioral Objective

Given a paragraph without any transition words (and blank spaces provided for such words), and a list of transition words and phrases, the students will fill in the blanks in the paragraph with appropriate transitions selected from the given list with 75% accuracy.

2. Text Materials

a. Phase III

Writing: Unit Lessons in Composition, Book 1
Unit 12: Concentrate on Paragraph Beginnings
Level A, pp. 56-60
Level B, pp. 55-59
Level C, pp. 54-59

III. F. 2. a. (Continued)

Unit 13: Show Accuracy in Spatial Relations
- Level A, pp. 61-64
- Level B, pp. 60-63
- Level C, pp. 60-63

Unit 14: Indicate Time Sequence
- Level A, pp. 65-68
- Level B, pp. 64-68
- Level C, pp. 64-68

Unit 20: Write Purposeful Paragraph Endings
- Level A, pp. 94-99
- Level B, pp. 94-98
- Level C, pp. 92-96

Unit 25: Link Sentences with Connectors
- Level A, pp. 119-123
- Level B, pp. 118-122
- Level C, pp. 117-121

b. Phase IV

Modern Grammar and Composition 3, pp. 334-356
Revising and Rewriting

Writing: Unit Lessons in Composition, Book 2
Unit 25: Link Ideas with Transitional Elements
- Level A, pp. 107-109
- Level B, pp. 110-112
- Level C, pp. 107-109

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 51-54, pp. 143-145
The Writing Process: Form--Handling of Ideas
Units of Expression: Writing Effective Paragraphs--Paragraph Coherence

III. F. 2. c. (Continued)

Writing: Unit Lessons in Composition, Book 3
Unit 11: Link Meaning Through Transition
Level A, pp. 66-73
Level B, pp. 66-72
Level C, pp. 65-72
Unit 15: Emphasize by Position and Proportion
Level A, pp. 94-100
Level B, pp. 93-97
Level C, pp. 93-98

3. Methods

a. Have the students ask themselves how a specific statement in the paragraph is related to the preceding one--added illustration, contradiction, related in time, etc.? Then have the students choose appropriate transitional expressions, such as "on the other hand," "next," etc. (Hook)

b. Offer some dramatic examples of the need for transitions. Ex: Jess is a great football player! He scored ten baskets last night! (Hook)

c. Have the students analyze professional passages for good examples of how transitions are used. (Ginn, Book 2)

d. Ask the students questions about their written work which will lead them to see the need for transitions. (Ginn)

e. Give the students paragraphs from which the transitions have been removed, and have them supply the transitions. Use sample passages from professional authors. When the exercise is completed, read the original passage to the class.

f. Teach transitions through a sense of logic; make the student become cognizant of the necessity for sequencing ideas.

III. F. (Continued)

4. Test Item

Read the following paragraph. Select the most appropriate transition word(s) or phrase(s) from the list of ten transition words and phrases given at the end of the paragraph. Write the number of the correct word or phrase in the blank where it would most likely be used. Use each transitional device only once. There are more answers than needed.

The surf was up. The two tanned surfers paddled out to the third line of swells. The sun glistened on the sea. (2) or (5) or (7) a good set came up. (6) , John moved into the wave. The wave's form was good. (5) or (4) or (7), a black fin cut through the water near him. John screamed. (8) he heard John, Ralph, the other surfer, looked to see what the problem was. (10) or (4) or (6), John disappeared. (3) or (10) , there was no surfboard. (4) or (3) , there was nothing left of John. (7) or (2) or (4) or (5), the shark rose to the surface, picking his teeth with John's surfboard.

1. probably
2. finally
3. second
4. in a flash
5. suddenly
6. quickly
7. soon
8. as soon as
9. lovely
10. first

G. Sentence Variety

1. Behavioral Objective

Given a paragraph composed of eight to ten simple declarative sentences, the students will rewrite the paragraph with appropriate sentence variety through the use of coordination and subordination with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 33-35, pp. 44-48, pp. 197-205, pp. 256-270.

III. G. 2. a. (Continued)

The Structure of the Sentence: Coordination
Subordination
Sentence Combinations

Headwords and Modifiers: Expanding Basic Sentence Patterns

Effective Sentence Structure: Excessive Coordination
Illogical Subordination and Incoherence
Dangling Modifiers and Misplaced Modifiers

Looking at Sentence Structure

Writing: Unit Lessons in Composition, Book 1
- Unit 7: Vary Your Sentences
  - Level A, pp. 32-35
  - Level B, pp. 31-34
  - Level C, pp. 31-34
- Unit 8: Contrast Ideas in Balanced Statements
  - Level A, pp. 36-40
  - Level B, pp. 35-39
  - Level C, pp. 35-38

b. Phase IV

Modern Grammar and Composition 3, pp. 338-340
Revising and Rewriting: Organization

Writing: Unit Lessons in Composition, Book 2
- Unit 2: Vary Sentence Beginnings and Lengths
  - Level A, pp. 6-9
  - Level B, pp. 7-10
  - Level C, pp. 6-9
- Unit 5: Use Emphasis to Enforce Meaning
  - Level A, pp. 18-21
  - Level B, pp. 20-23
  - Level C, pp. 18-21

III. G. 2. b. (Continued)

Unit 6: Control Your Information: Subordination
- Level A, pp. 22-26
- Level B, pp. 24-29
- Level C, pp. 22-26

Unit 10: Compress and Expand Ideas
- Level A, pp. 39-42
- Level B, pp. 43-46
- Level C, pp. 41-45

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 127-135, pp. 137-153
Units of Expression: Using Sentences Effectively--Sources of Sentence Power
Writing Effective Paragraphs

Writing: Unit Lessons in Composition, Book 3

Unit 5: Build Sentences Rich in Meaning
- Level A, pp. 26-34
- Level B, pp. 27-34
- Level C, pp. 26-33

Unit 6: Vary Sentences to Match Ideas
- Level A, pp. 35-41
- Level B, pp. 35-40
- Level C, pp. 34-39

Unit 7: Compress and Expand Your Information
- Level A, pp. 42-46
- Level B, pp. 41-45
- Level C, pp. 40-44

Unit 13: Emphasize Through Parallelism
- Level A, pp. 82-87
- Level B, pp. 81-85
- Level C, pp. 81-86

3. Methods

a. Use student written sentences to illustrate excessive coordination or faulty subordination. (Hook)

III. G. 3. (Continued)

b. Have students select newspaper headlines and discuss their limitations. (Ginn, Book 1)

c. Provide students with a main clause and have them add clauses and phrases which answer who, what, when, why, where, and how. (Fowler)

d. Give the students sentences such as "She is a beautiful girl," or "The boy works in the grocery store," and ask them to supply additional details.

e. Read prose passages by professional authors aloud, and have the students listen for the rhythm and movement of the passage. (Note: Thomas Wolfe and Dylan Thomas are good for this.)

f. Teach students the use of parallelism, and how to arrange sentence length for emphasis.

4. Test Item

Rewrite the following paragraph, using coordination and subordination to achieve sentence variety:

The bell rang. Johnny rushed through the closing door. He was on time. It was the first time this semester. Mary slowly opened the door. Today she was dressed in dark blue. Another girl followed Mary. I did not know the girl. She was dressed in dark red. The teacher began to call the roll.

(A suggested answer:

The bell rang as Johnny rushed through the closing door, and he was on time for the first time this semester. Mary, who was dressed in dark blue, slowly opened the door followed by another girl, who was dressed in dark red and whom I did not know. The teacher began to call the roll.)

H. Figurative Language

1. Behavioral Objective

Given a paragraph in which blank spaces occur which can

III. H. 1. (Continued)

be completed by the use of figures of speech, and a list of appropriate examples of figures of speech, the students will be able to select appropriate figures of speech for the context of the paragraph with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 248-252
Using the Dictionary: The Dictionary--A Guide to General Knowledge--Making Allusions Meaningful, Understanding Figures of Speech, Interpreting What You Read

Writing: Unit Lessons in Composition, Book 1
Unit 9: Control Word Meanings
Level A, pp. 41-45
Level B, pp. 40-45
Level C, pp. 39-43
Unit 10: Appeal Through Simile and Metaphor
Level A, pp. 46-50
Level B, pp. 46-50
Level C, pp. 44-48

b. Phase IV

Modern Grammar and Composition 3, pp. 328-330
Creative Writing: Imaginative Effects

Writing: Unit Lessons in Composition, Book 2
Unit 15: Appeal Through Figurative Language
Level A, pp. 62-65
Level B, pp. 64-67
Level C, pp. 65-68
Unit 16: Convince by Using Hyperbole
Level A, pp. 71-74
Level B, pp. 73-76
Level C, pp. 74-77

III. H. 2. b. (Continued)

Unit 18: Enliven Writing Through Extended Metaphor
Level A, pp. 75-78
Level B, pp. 77-80
Level C, pp. 78-81
Unit 19: Involve the Reader Through Allusions
Level A, pp. 79-83
Level B, pp. 81-85
Level C, pp. 82-85

c. *Phase V*

Resources for Modern Grammar and Composition 4, p. 65, pp. 118-119
The Writing Process: Form--Handling of Language
Units of Expression: Using Words Effectively--Figurative Language

Writing: *Unit Lessons in Composition, Book 3*
Unit 3: Render Sensory Experience
Level A, pp. 14-18
Level B, pp. 14-18
Level C, pp. 14-18
Unit 9: Sharpen Meaning by Comparison
Level A, pp. 52-57
Level B, pp. 51-56
Level C, pp. 50-55
Unit 14: Combine Basic Skills for Emphasis
Level A, pp. 88-93
Level B, pp. 86-92
Level C, pp. 87-92
Unit 23: Create Images Through Metaphor
Level A, pp. 153-157
Level B, pp. 151-155
Level C, pp. 141-147
Unit 24: Achieve Tone in Description
Level A, pp. 158-162
Level B, pp. 156-160
Level C, pp. 152-156

3. *Methods*

a. Have students learn to distinguish between metaphor and simile; teach the use of metaphor in every-day language. Ex: "War is hell," "It's raining cats and dogs."

III. H. 3. (Continued)

b. Give a list of simple sentences, and have the students change the denotative aspects into metaphorical ones. Ex: The rain fell on the roof--The rain sang lightly on the roof--or--The rain hammered on the roof, etc. (Ginn)

c. Discuss the use of favorable and/or unfavorable metaphors to describe people. Ex: A "chick" vs. an "old hen". (Hook)

d. Have the students list as many dead metaphors as possible.

e. Select figures of speech written by students; discuss with the class the appropriateness of the particular figure to its context.

f. Select a simple word like "foot" and have the students list as many non-literal uses for the word as possible. Ex: foothills, foot of the mountain, football, footless, etc.

g. Have the students try to write a paragraph using no metaphors at all. (Postman)

h. Ask the students to bring in examples of metaphorical language from the daily newspaper, magazines, advertising, and junk mail.

4. Test Item

Read the following passage and fill in the blank with the appropriate figure of speech:

The high gray-flannel fog of winter closed off the Salinas Valley from the sky and from the rest of the world. On every side it sat like a lid on the mountains and made of the great valley __(b)__ (a. a sleeping cat, b. a closed pot, c. a boiling kettle). On the broad, level land floor the gang plows bit deep and left the black earth shining like __(c)__ (a. rhinestones, b. oceans, c. metal) where the shares had cut. On the foothill ranches across the Salinas River, the yellow stubble fields seemed to be __(b)__ (a. swamped, b. bathed, c. choked) in pale cold sunshine, but there

III. H. 4. (Continued)

was no sunshine in the valley now in December. The thick willow scrub along the river ____(a)____ (a. flamed, b. dripped, c. shivered) with sharp and positive yellow leaves.

(John Steinbeck - "The Chrysanthemums")

I. Inductive and Deductive Reasoning

1. Behavioral Objective

Given four paragraphs, two of which utilize inductive reasoning and two of which utilize deductive reasoning, the students will be able to identify the inductive and deductive paragraphs with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 322-326
Exposition and Argumentation: Argumentation
Summing Up

Writing: *Unit Lessons in Composition, Book 1*
Unit 23: Support Conclusions with Evidence
Level A, pp. 110-114
Level B, pp. 109-114
Level C, pp. 107-111

b. Phase IV

Writing: *Unit Lessons in Composition, Book 2*
Unit 14: Weigh Both Your Facts and Opinions
Level A, pp. 57-61
Level B, pp. 60-63
Level C, pp. 60-64

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 36-40, p. 142, pp. 199-206
The Writing Process: Form--Inductive and Deductive Development

III. I. 2. c. (Continued)

Units of Expression: Writing Effective Paragraphs--Inductive and Deductive Paragraph Development
Patterns for Purpose: Writing Argumentation

Writing: Unit Lessons in Composition, Book 3
Unit 20: Reason Toward a Conclusion
Level A, pp. 125-136
Level B, pp. 124-135
Level C, pp. 121-131

3. Methods

a. Define inductive and deductive reasoning through examples; have the students supply several examples of each type of reasoning; then have them develop two paragraphs, one of which reasons inductively, the other deductively.

b. Have the students practice identifying deductive and inductive reasoning.

c. Ask the students to bring in examples of both types of reasoning, properly identified, from the daily paper, or from magazines. Discuss the examples in class. The better ones may be mimeographed for distribution to the students.

d. Have the students discuss the ways in which they are taught--with what types of material is deductive reasoning used? in what subjects is inductive reasoning popular? Have them consider why.

4. Test Item

Identify the following paragraphs as either inductive or deductive by placing an (I) in the blank preceding the paragraph if it is inductive, or a (D) if it is a deductive paragraph.

__(D)__ a. To be effective, any legal system must be administered by judges without personal interests in the court's decision. Judges in world courts would inevitably have

III. I. 4. a. (Continued)

personal interests in the decision. Therefore a world court could not be an effective legal system.

(I) b. Is it so bad then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood.

(Ralph Waldo Emerson - "Self Reliance")

(I) c. World War I ended in 1918. World War II ended in 1945. The Korean War ended in 1954. All years ending in two numbers which total nine are lucky years.

(D) d. All human beings must die. R. J. Horton is a human being. R. J. Horton will die.

J. Faulty Reasoning

1. Behavioral Objective

Given a group of four paragraphs, two of which employ faulty reasoning, the students will identify the paragraphs which contain faulty reasoning with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 311-326
Exposition and Argumentation

Writing: Unit Lessons in Composition, Book 1
Unit 22: Make Careful Use of Both Fact and Opinion
Level A, pp. 105-109
Level B, pp. 104-108
Level C, pp. 102-106
Unit 23: Support Conclusions with Evidence
Level A, pp. 110-114
Level B, pp. 109-114
Level C, pp. 107-111

III. J. 2. (Continued)

b. Phase IV

Modern Grammar and Composition 3, pp. 203-205
Critical Thinking: Recognizing Fallacies

Writing: Unit Lessons in Composition, Book 2
Unit 14: Weigh Both Your Facts and Opinions
Level A, pp. 57-61
Level B, pp. 60-63
Level C, pp. 60-64

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 91-100
The Writing Process: Tools--Critical Thinking

Writing: Unit Lessons in Composition, Book 3
Unit 20: Reason Toward a Conclusion
Level A, pp. 125-136
Level B, pp. 124-135
Level C, pp. 121-131

3. Methods

a. Present syllogisms. Then have the students make up syllogisms based on faulty premises, and exchange them. Have the students see if they can spot each other's faulty reasoning.

b. Present arguments based on faulty reasoning and have the students determine why the reasoning is faulty.

c. Have the class discuss generalizations based on insufficient evidence, or circumstantial evidence. (Hook)

d. Have the students bring to class examples from the newspaper or magazines of faulty reasoning, circumstantial evidence, insufficient evidence, etc.

e. Be careful not to assign such topics as "A Typical Teenager" or "The Crisis in America Today", since they encourage the habit of generalization. (Fowler)

III. J. 3. (Continued)

f. Teach the students to recognize various propaganda devices.

4. Test Item

Determine which two of the four following paragraphs employ faulty reasoning. Do not try to determine whether or not the statements are True or False. Write (F) for "Faulty" next to the faulty paragraphs and check the non-faulty ones.

(F) a. "Look at the defendant who is accused of murder. He has been convicted of forgery twice, of grand larceny three times, and he admits he won't work for a living. I ask you to convict him to protect society."

(F) b. "I don't like spinach, and I'm glad I don't because if I liked it I'd eat it, and I just hate it."

( ) c. You've failed all your tests and handed in no work. You have to pass all your tests and hand in all work to pass the course. Therefore, you will fail the course.

( ) d. Three thousand people attended the rock festival on May 1 last year in Ratshole, Florida. All people who attend rock festivals have long hair. There were three thousand long-haired people in Ratshole, Florida on last May 1.

K. Fact and Opinion

1. Behavioral Objective

Given a group of four literary excerpts, two of which are factual in nature and two of which are persuasive towards an opinion, the students will identify the factual material as factual in nature, and the persuasive material as persuasive, with 75% accuracy.

III. K. (Continued)

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 311-326
Exposition and Argumentation

Writing: Unit Lessons in Composition, Book 1
Unit 4: Report Information Carefully
Level A, pp. 17-21
Level B, pp. 17-21
Level C, pp. 16-20
Unit 23: Support Conclusions with Evidence
Level A, pp. 110-114
Level B, pp. 109-114
Level C, pp. 107-111

b. Phase IV

Modern Grammar and Composition 3, pp. 189-208
Critical Thinking

Writing: Unit Lessons in Composition, Book 2
Unit 14: Weigh Both Your Facts and Opinions
Level A, pp. 57-61
Level B, pp. 60-63
Level C, pp. 60-64

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 199-205
Patterns for Purpose: Writing Argumentation

Writing: Unit Lessons in Composition, Book 3
Unit 4: Combine Fact and Feeling
Level A, pp. 19-25
Level B, pp. 19-26
Level C, pp. 19-25

III. K. (Continued)

3. Methods

   a. Have the students write a report of a recent news event containing a statement of fact that is probably false. Then select some of the reports and have the class discuss which statement is probably false, and why. (Ginn, Book 1)

   b. Divide the class into groups; have one group present an argument based on analogies, another an argument based on induction, and the third an argument based on deduction. The remaining students try to determine which is which. (Ginn, Book 3)

   c. Select two or three reviews of the same book, distribute them to the class, and discuss with the class to what extent each reviewer is talking about the same book. The same thing may be done with news events, record or movie reviews, etc.

4. Test Item

Place an (X) beside the number(s) of the following excerpts which are persuasive towards an opinion, that is, they try to sway the reader towards the author's opinion:

1. __(X)__
2. ______
3. ______
4. __(X)__

1. "Here is the excerpt Holland read, which he said he quoted because 'It is so very full of meaning':

   'Sen. Smith of Maine--Is the Soviet (deleted) launch vehicle operational?'

   'Dr. John S. Foster Jr. A Defense Department high official--(deleted)'

   'Sen. Smith -- (deleted)'
   'Dr. Foster -- (deleted)'
   'Sen. Smith -- (deleted)'
   'Dr. Foster -- (deleted)'

III. K. 4. (Continued)

'Sen. Smith -- (deleted)'
'Dr. Foster -- (deleted)'
'Sen. Smith -- (deleted)'
'Dr. Foster -- No.'

'Holland explained earnestly:

'The deletion of those questions and answers shows the importance to the security of our nation, which is involved in this matter.'"

2. "The shuttle could carry twelve or more passengers and up to 50,000 pounds of cargo. It could haul satellites into orbit and virtually eliminate the need for space rockets. Both segments of the shuttle could be flown 100 or more times, and therefore would greatly reduce the cost of operating in space."

3. "Joseph A. Reno, Cocoa Beach, has been named the new Executive Director of the Brevard County United Fund.

   He succeeds Philip Schneiderman, who resigned last month to accept a position with the United Way in Los Angeles.

   Reno, 48, came to Brevard from Miami where he served as campaign unit director with the United Fund of Dade County for the past year."

4. "Nash, who had six children by a previous marriage including Freddie, whom Nash is accused of murdering, was nervous in the courtroom and was reserved and tense when he met his newborn son Clarence.

   'I love him, I love him very much,' Nash said as he took the baby in his arms. He held the baby, dressed in a white shirt and blue pants, on two occasions during the family meeting in the hall on the third floor of the Titusville courthouse.

III. K. 4. (Continued)

Guarded by bailiff Harold Yeager but not handcuffed, Nash stood with his back to onlookers, attempting to gain some privacy."

(Excerpts from Today, July 8, 1970)

L. Cause and Effect

1. Behavioral Objective

Given a group of paragraphs, two of which discuss causes and effects, the students will identify which paragraphs are cause and effect with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 320-321
Exposition and Argumentation: Exposition--Development Through Cause and Effect

Writing: Unit Lessons in Composition, Book 1
Unit 24: Develop Ideas by Cause and Effect
Level A, pp. 115-118
Level B, pp. 115-117
Level C, pp. 112-116

b. Phase IV

Modern Grammar and Composition 3, p. 347
Revising and Rewriting: Effectiveness

Writing: Unit Lessons in Composition, Book 2
Unit 24: Develop the Controlling Idea
Level A, pp. 104-106
Level B, pp. 107-109
Level C, pp. 105-106

III. L. 2. (Continued)

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 192-197
Patterns for Purpose: Writing Exposition--Explaining by Cause and Effect, Developing Patterns

Writing: Unit Lessons in Composition, Book 3
Unit 12: Organize Coherent Paragraphs
Level A, pp. 74-81
Level B, pp. 73-80
Level C, pp. 73-80

3. Methods

a. Teach the difference between priority in time and causality--use superstitions as examples. Ex: Walking under a ladder just before you break a leg is not a cause-effect relationship, merely a time sequence.

b. Teach students to distinguish between a simple cause-effect relationship and multiple effects arising from one or more underlying causes. Ex: Saying underdeveloped nations have a low standard of living because the populace is poorly educated is to assume that lack of education causes a low standard of living, when in fact lack of education and low living standards probably arise from another remote cause such as the paucity of natural resources or the historical conditions of the nation.

c. Teach students to distinguish between condition and cause. Ex: A necessary condition for a forest fire is drought, but the cause of the fire is not drought, but rather a careless camper, or lightning, or a similar agent.

d. Have the students check their cause-effect relationships for reciprocal relationships. Ex: Pouring a chemical into a test tube containing another chemical; the combination of chemicals causes the reaction, not the addition of a second chemical.

III. L. 3. (Continued)

e. Teach students to ask questions before making assumptions about results; have them acquire the questioning habit by having them question each other, either orally, or by exchanging papers.

4. Test Item

Write (C) beside the two paragraphs below which discuss actually valid cause and (E) effect relationship.

________ a. The intensity of the sunlight, the directness of the sun's rays, the degree of cloudiness, and the time of day are all factors to consider.

__(C)__ b. Many varying factors determine how the sun will affect a person's skin.

________ c. Everybody eats hot dogs. Everybody who eats hot dogs dies. Therefore, hot dogs cause death.

__(C)__ d. Crops will wither if there is no rain during one entire summer month. In July there will be no rain. In July the crops will die.

M. Describing a Process

1. Behavioral Objective

Given a group of scrambled sentences which describe a process, the students will arrange the sentences so that the process is specified in a clear logical order with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 302-307
Description and Narration: Narration

III. M. 2. a. (Continued)

Writing: Unit Lessons in Composition, Book 1
Unit 11: Select and Arrange Details
Level A, pp. 51-55
Level B, pp. 51-54
Level C, pp. 49-53
Unit 16: Develop Meaning by Definition
Level A, pp. 73-77
Level B, pp. 73-77
Level C, pp. 73-76

b. Phase IV

Modern Grammar and Composition 3, p. 278, pp. 338-346
The Research Process: Topic and Title--The Question Approach to a Topic
Revising and Rewriting: Organization

Writing: Unit Lessons in Composition, Book 2
Unit 1: Match Simplicity of Ideas and Form
Level A, pp. 2-5
Level B, pp. 2-6
Level C, pp. 2-5
Unit 13: Arrange Ideas in a Natural Order
Level A, pp. 53-56
Level B, pp. 56-59
Level C, pp. 56-59

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 146-147, pp. 157-167, pp. 172-173, pp. 190-191
Unit of Expression: Writing Effective Paragraphs--Paragraphs with a Purpose Descriptive and Narrative
Patterns for Purpose: Writing Description
Writing Narration--The Order of Events
Writing Exposition--Explaining by Process

III. M. 2. c. (Continued)

Writing: Unit Lessons in Composition, Book 3
Unit 8: Reveal an Idea by Using Examples
Level A, pp. 47-51
Level B, pp. 46-50
Level C, pp. 45-49
Unit 12: Organize Coherent Paragraphs
Level A, pp. 74-81
Level B, pp. 73-80
Level C, pp. 73-80

3. Methods

a. Have the students define how they would use a common article, such as a penknife, or a bicycle pump, or a piece of chalk.

b. Explain to the class how to do something, having members of the class raise their hand to question you every time your instructions are not clear. Then have students do the same thing. Use processes such as threading a film projector, or making a Dagwood sandwich, etc. Do not use any illustrations or visual aids.

c. Have the students write definitions for common objects in which they do not name the object. Read some of the papers to the class and have them guess what the object is--select good and poor definitions to read so the students can distinguish between them. Have the writer of each definition put the name of the object defined on the back of his paper.

d. Have the students write a description of how to do something without identifying it in the paper. Read some of the selections to the class, and have the students guess what the process is.

4. Test Item

Write the numbers of the following sentences in a logical order which describes the process.

1. The first step in changing a blob of molten glass into a bottle is sliding the blob from the vat to the blowing machine.

III. M. 4. (Continued)

2. It is then transported into an annealing furnace.
3. These protruding edges are melted off in an annealing furnace later.
4. These are heated until they become molten and fuse together.
5. In manufacturing a glass bottle, start with sand and limestone.
6. Blasts of air force this molten glass against the walls of the mold.
7. These make the seams in a finished bottle.
8. When the red hot bottle is fully formed it is propelled out of the mold.
9. A measured amount of molten glass slides down an oiled chute into the blowing machine.
10. As it is made, little slivers of glass are forced into the cracks of the mold.

(5), (4), (1), (9), (6),(10), (3), (7), (8), (2).

N. Comparison and Contrast

1. Behavioral Objective

Given a group of paragraphs, two of which compare similar people, places, or things, and two of which contrast similar people, places, or things, the students will identify which paragraphs are comparison paragraphs and which paragraphs are contrast paragraphs with 75% accuracy.

III. N. (Continued)

2. Text Materials

a. Phase III

Writing: *Unit Lessons in Composition, Book 1*
Unit 8: Contrast Ideas in Balanced Statements
Level A, pp. 36-40
Level B, pp. 35-39
Level C, pp. 35-38
Unit 19: Develop Meaning Through Comparison
Level A, pp. 88-93
Level B, pp. 88-93
Level C, pp. 86-91

b. Phase IV

Supplemental Materials - See Phase III and Phase V.

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 186-188, p. 196
Patterns for Purpose: Writing Exposition--Explaining by Comparison or Contrast Developing Patterns

Writing: *Unit Lessons in Composition, Book 3*
Unit 9: Sharpen Meaning by Comparison
Level A, pp. 52-57
Level B, pp. 51-56
Level C, pp. 50-55
Unit 18: Define an Abstract Term
Level A, pp. 112-117
Level B, pp. 110-115
Level C, pp. 110-115

III. N. (Continued)

3. Methods

a. Have the students arrange a list of words into sets of pairs that can be effectively compared and/or contrasted in a sentence. For each pair, ask the students to supply a given number of points of comparison/contrast.
Ex: city/country: crowds of people/few people
much traffic/little traffic
no grass/lots of grass
many buildings/few, scattered buildings
dirty air/fresh, clean air

b. Have the students write five sentences. In each sentence, ask them to give an example that illustrates the use of comparison as a method of developing ideas in subjects other than English. (Ginn, Book 1)

c. List a group of objects on the board. Ask the students to list in a column the similarities between the objects; then ask them to make a second column of the differences.
Ex: List the following objects: orange, globe, light bulb, baseball, etc.

4. Test Item

Read each of the following selections and indicate whether the paragraph shows comparison or contrast by writing a (C) for comparison or an (X) for contrast in the blank next to the paragraph.

(X) a. The civilized man has built a coach, but has lost the use of his feet. He is supported on crutches, but lacks so much support of muscle. He has a fine Geneva watch, but he fails of the skill to tell the hour by the sun. A Greenwich nautical almanac he has, and so being sure of the information when he wants it, the man in the street does not know a star in the sky. The solstice he does not observe; the equinox he knows as little; and

III. N. 4. a. (Continued)

the whole bright calendar of the year is without a dial in his mind. His notebooks impair his memory; his libraries overload his wit; the insurance office increases the number of accidents; and it may be a question whether machinery does not encumber; whether we have not lost by refinement some energy, by a Christianity entrenched in establishments and forms, some vigor of wild virtue. For every Stoic was a Stoic; but in Christendom where is the Christian?

(Ralph Waldo Emerson - "Self Reliance")

(C) b. Abraham Lincoln was elected President of the United States in 1860. John Fitzgerald Kennedy was elected President of the United States in 1960. Both Presidents had the legality of their elections contested. Both were directly concerned with the issue of Civil Rights.

Each man was attacked suddenly by an assassin on a Friday, and in the presence of his wife. Each man was shot; in each instance, crowds of people watched the shooting. Lincoln's secretary, named Kennedy, had advised him not to go to the theatre where the attack occurred. Kennedy's secretary, named Lincoln, had advised him not to go to Dallas, where the attack occurred.....

Lincoln's successor, named Johnson, was born in 1808. Kennedy's successor, named Johnson, was born in 1908. Both Johnsons were Southern Democrats who had previously served in the United States Senate.....

There are seven letters in the name Lincoln, seven also in Kennedy. Of all the letters in the alphabet, only one letter is common to the two names, and this letter appears twice in each. (Anonymous)

III. N. 4. (Continued)

(C) c. Both were dressed in denim trousers, and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp strong features. Every part of him was defined: small strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, and wide sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but swung loosely.

(John Steinbeck - Of Mice and Men)

(X) d. They went down to the camp in black, but they came back to the town in white; they went down to the camp in ropes, they came back in chains of gold; they went down to the camp with their feet in fetters, but came back with their steps enlarged under them; they went also to the camp looking for death; but they came back from thence with assurance of life; they went down to the camp with heavy hearts, but came back with pipe and tabor playing before them.

(John Bunyan - The Holy War)

IV. THE WHOLE COMPOSITION

A. Coherence

1. Behavioral Objective

Given a group of scrambled paragraphs on a given topic, the students will arrange them in a coherent order with 75% accuracy.

IV. A. (Continued)

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 271-288, pp. 302-310, pp. 311-326
- Organization and Outlines
- Description and Narration -- Narration
- Exposition and Argumentation

Writing: *Unit Lessons in Composition, Book 1*
- Unit 13: Show Accuracy in Spatial Relations
  - Level A, pp. 61-64
  - Level B, pp. 60-63
  - Level C, pp. 60-63
- Unit 14: Indicate Time Sequence
  - Level A, pp. 65-68
  - Level B, pp. 64-68
  - Level C, pp. 64-68

b. Phase IV

Modern Grammar and Composition 3, pp. 121-127, pp. 282-283, pp. 335-346
- Putting Grammar to Work: The Paragraph
- The Research Process: The Outline
- Revising and Rewriting: Organization

Writing: *Unit Lessons in Composition, Book 2*
- Unit 8: Use Details That Develop Your Subject
  - Level A, pp. 31-34
  - Level B, pp. 34-38
  - Level C, pp. 32-35
- Unit 11: Concentrate on Each Part of the Paragraph
  - Level A, pp. 43-46
  - Level B, pp. 47-50
  - Level C, pp. 46-49
- Unit 13: Arrange Ideas in a Natural Order
  - Level A, pp. 53-56
  - Level B, pp. 56-59
  - Level C, pp. 56-59

IV. A. 2. (Continued)

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 151-153
Units of Expression: Writing Effective Paragraphs -- Paragraphs in Sequence

Writing: Unit Lessons in Composition, Book 3
Unit 12: Organize Coherent Paragraphs
Level A, pp. 74-81
Level B, pp. 73-80
Level C, pp. 73-80

3. Methods

See Methods under Section III. PARAGRAPHS, Sections A., B., C., D., and E.

4. Test Item

Write the number of each paragraph printed below in a coherent order in the blanks provided:

(2) , (4) , (1) , (3) .

1. I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked, or boiled, and I make no doubt that it will equally serve in a fricasee, or a ragout.

2. The number of souls in this kingdom being usually reckoned one million and a half, of these I calculate there may be about two hundred thousand couples whose wives are breeders, from which number I subtract thirty thousand couples who are able to maintain their own children, although I apprehend there cannot be so many under the present

distresses of the kingdom, but this being granted, there will remain an hundred and seventy thousand breeders. I again subtract fifty thousand for those women who miscarry, or whose children die by accident or disease within the year. There only remain an hundred and twenty thousand children of poor parents annually born: the question therefore is, how this number shall be reared, and provided for, which, as I have already said, under the present situation of affairs, is utterly impossible by all the methods hitherto proposed.

3. I do therefore humbly offer it to public consideration, that of the hundred and twenty thousand children already computed, twenty thousand may be reserved for breed, whereof only one fourth part to be males, which is more than we allow to sheep, black-cattle, or swine.... That the remaining hundred thousand may at a year old be offered in sale to the persons of quality, and fortune, through the kingdom, always advising the mother to let them feed plentifully in the last month, so as to render them plump, and fat for a good table. A child will make two dishes at an entertainment for friends, and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

4. I am assured by our merchants that a boy or girl, before twelve years old, is no saleable commodity, and even when they come to this age, they will not yield above three pounds, or three pounds and half-a-crown at most on the Exchange, which cannot turn to account either to the parents or the kingdom, the charge of nutriment and rags having been at least four times that value.

IV. (Continued)

B. Focus and Unity

1. Behavioral Objective

Given six subjects for a composition, two of which are too general, two of which are too limited, and two of which are adequate, the students will identify the subjects as adequate, too limited, or too general with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 282-287
Organization and Outlines: Outlining as a Prelude to Writing a Theme

Writing: Unit Lessons in Composition, Book 1
Unit 1: Create a Single Effect
Level A, pp. 2-6
Level B, pp. 2-6
Level C, pp. 2-5

b. Phase IV

Modern Grammar and Composition 3, p. 277
The Research Process: Topic and Title--Narrowing the Topic

Writing: Unit Lessons in Composition, Book 2
Unit 23: Arrive at the Controlling Idea
Level A, pp. 98-103
Level B, pp. 101-106
Level C, pp. 100-104
Unit 24: Develop the Controlling Idea
Level A, pp. 104-106
Level B, pp. 107-109
Level C, pp. 105-106
Unit 20: Achieving Unit Through Point of View
Level A, pp. 84-88
Level B, pp. 86-90
Level C, pp. 86-90

IV. B. 2. (Continued)

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 16-20
The Writing Process: Limiting the Topic,
Considering Your Audience,
Considering Your Purpose,
Considering Your Attitude

Writing: Unit Lessons in Composition, Book 3
Unit 10: Control Your Paragraphs
Level A, pp. 58-65
Level B, pp. 57-65
Level C, pp. 56-64
Unit 25: Use Third Person Point of View
Level A, pp. 163-170
Level B, pp. 161-168
Level C, pp. 157-162

3. Methods

a. Have the student ask himself "What do I believe about this topic? What do I want to prove about it?" Then have him put his belief into a short simple sentence. Check the sentence to make sure it includes one expression that is ambiguous or controversial. This is the expression on which the student will focus most of his composition. He now has a subject. (Hook)

b. Help students to see that a good topic sentence does not merely name the topic, but also suggests how the topic is developed. Ex: Poor Topic Sentence: Pinochle is the game I wish to discuss. Better Topic Sentence: Pinochle is an easy game to learn but a difficult game to play well. (Hook)

c. Mimeograph or put on the overhead projector groups of paragraphs to demonstrate composition subjects which are too general, or too limited, and to show adequate subjects.

d. Have students suggest topics which are then written on the blackboard. Select one (or more) of the topics and inductively lead the students to see how it might be limited. (Loban)

IV. B. (Continued)

4. Test Item

Below are six subjects which might be used for a composition. Place an A before the subject(s) which are adequate, a L before the subject(s) which are too limited, and a G before the subject(s) which are too general.

(L) a. The Flute in Shakespearian Drama

(A) b. Symbolism in Eliot's Poetry

(G) c. Censorship

(G) d. Freedom in the United States

(L) e. The Use of the Index Finger in Writing

(A) f. Recent Developments in American Novels

C. Transitions

1. Behavioral Objective

Given a list of transitional phrases and a group of paragraphs which contain no transitions, the students will select the appropriate transitions for the given paragraphs with 75% accuracy.

2. Text Materials

a. Phase III

Modern Grammar and Composition 2, pp. 202-207, pp. 256-262, pp. 271-288

Effective Sentence Structure: Illogical Subordination and Incoherence
Dangling Modifiers and Misplaced Modifiers
Looking at Sentence Structure: Long and Short Sentences
Organization and Outlines

IV. C. 2. a. (Continued)

Writing: Unit Lessons in Composition, Book 1
Unit 25: Link Sentences with Connectors
Level A, pp. 119-123
Level B, pp. 118-122
Level C, pp. 117-121

b. Phase IV

Modern Grammar and Composition 3, pp. 44-45, pp. 121-127, pp. 116-117
The English Sentence: Signal of Subordination
Putting Grammar to Work: The Theme--Analysis of Faulty Coordination and Subordination
The Paragraph

Writing: Unit Lessons in Composition, Book 2
Unit 2: Vary Sentence Beginnings and Lengths
Level A, pp. 6-9
Level B, pp. 7-10
Level C, pp. 6-9
Unit 25: Link Ideas with Transitional Elements
Level A, pp. 107-109
Level B, pp. 110-112
Level C, pp. 107-109

c. Phase V

Resources for Modern Grammar and Composition 4, pp. 51-54, pp. 143-145, pp. 151-154
The Writing Process: Form--Transitions
Units of Expression: Paragraph Coherence
Paragraphs in Sequence

Writing: Unit Lessons in Composition, Book 3
Unit 11: Link Meaning Through Transition
Level A, pp. 66-73
Level B, pp. 66-72
Level C, pp. 65-72

IV. C. (Continued)

3. Methods

See Methods under Section III. PARAGRAPHS, Section F.

4. Test Item

From the following list of transitions, select the number(s) of the transitions which would best link the paragraphs printed below, and enter the numbers in the blanks provided here.

(2) , (6) , (3) .

1. Another error
2. The first is
3. The third error
4. One more error
5. Error number three is
6. The second of these errors is

Now, in the Western world, there are three errors which help to account for the weaknesses of contemporary education.

The mistaken idea that schools exist principally to train boys and girls to be sociable, "integrated with their group," "equipped with the skills of social living," "adjusted to family and community co-operation," and so forth. Obviously that is one of the aims of schooling sometimes neglected in the past though usually emerging as a by-product. It was a necessary and valuable function of schools and college at the most recent stage in American history to create a more or less uniform pattern of culture for the new middle class, and a stable social order in which the children of the unparalleled flood of immigrants who reached the country between 1880 and 1920 could find their

IV. C. 4. (Continued)

place as Americans. But another aim of education, equally important or more important, is to train the individual mind as intensely and to encourage it as variously as possible--since much of our better and more essential life is lived by us as individuals, and since (in the advancing age of mass-culture) it is vital for us to maintain personal independence.

The belief that education is a closed-end process, which stops completely as soon as adult life begins. During the way a friend of mind was in a unit (it might have been in any of the Western armies) where no one was illiterate, but no one ever opened a book. He bought paper-backed novels and collections of essays to read in the long hours of boredom which are inseparable from military life. As he turned page after page and went through book after book, the others watched him with bewilderment. Finally, as he threw away the fifteenth volume and opened the sixteenth, one of his buddies came up and said "Studyin' all the time, don't you ever get tired?" This fellow could not imagine that reading a book could possibly be anything but work--hard, exhausting work. Just in the same way many of the young people who graduate from schools and colleges in Europe, in North and South America, in Australia and elsewhere, immediately drop their languages, forget their science (unless they move into a scientific job), abandon their economic and political thinking and fail to relate their four or eight years of intellectual training to the rest of their lifetime....

Which limits the use of knowledge in the Western world is the notion that learning and teaching always ought to have immediate results, show a profit, lead to success. Now, it is true that education is intended to benefit the entire personality. But it is not possible, not even desirable, to show that many of the most important subjects which are taught as part of education will make the learner rich, fit him for social life, or find him a job. Some values must be postulated. Poetry is better than pinball. The man who does not

IV. C. 4. (Continued)

know anything about biology is in that respect inferior to the man who does, even although he may be richer in pocket. A training in philosophy makes few men wealthy, but it satisfies an instinct in them which cries for fulfillment as hungrily as the drives to survive and to reproduce, and which is less easily sated. People who know no history always learn wrong history, and can never understand the changing moment as it changes into history. Yet sometimes it is difficult to convince young people of this, difficult even to explain it to parents and school supervisors. The result is that important and long-fruitful subjects tend to be squeezed out of education, neglected, even ignored and deformed.

(Gilbert Highet -- Man's Unconquerable Mind)

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JUNIOR HIGH SCHOOL

LITERATURE INTRODUCTION

Based upon needs expressed by teachers during the curriculum revision workshop in the spring of 1970, suggested guidelines for literature courses were developed. These guidelines were developed from and grounded in the viewpoint that what is needed at the junior high school level is a general approach. This approach should be oriented toward providing the student with an introduction and overview within the context of a specific course, while moving toward the goal of making literature an integral, meaningful and relevant part of his human development.

After taking the time factor into consideration, it was decided that guidelines for courses could be developed effectively only if the number of courses was limited. Developing guidelines for all courses at this time was not feasible. Thus, only four course areas were identified; novel, non-fiction, spoken arts, and mythology.

A standard outline could not be followed in the literature section because every course is unique in content.

The courses within the literature section contain suggested methods and procedures which may aid the teacher, either directly or through provision of ideas, in the implementation of the literature program. Texts and materials are included as resources to aid the teacher in presenting individual courses.

Behavioral objectives are included for each of the four courses. The inclusion of these objectives gives the teacher a means of ascertaining the progress of the student toward the goals set forth by the committee. These behavioral objectives are not definitive, but are included as a basis for the development of the literature program.

MYTHOLOGY

In the teaching of any course in mythology, effectiveness becomes highly dependent upon the approach used. The point of view or the general philosophy on which the teaching approach is based may make the difference between perpetrating the initial perspective of the student and broadening this perspective as an integral part of his total education. Thus, it is important that any presentation of mythology include a large amount of forethought on the part of the teacher.

Behavioral Objectives

Given a group of words, the students will identify those having a mythological origin, with 70% accuracy in Phase III and with 85% accuracy in Phases IV and V.

The students will demonstrate their knowledge of man's need to explain his universe by relating one myth that grew out of this need.

After studying a group of mythological heroes (Example: Ulysses, Jason), the students will write a paragraph agreeing or disagreeing with this statement: Man's life is an odyssey; he spends many years trying to reach his personal land of peace and joy, undergoing tests against various temptations and obstacles.

Given a list of mythological themes (Example: fate, hero), students will demonstrate their knowledge of these themes by preparing and presenting an original project based on one of these themes.

I. RECOMMENDED TOPICS AND SELECTIONS

A. Greco-Roman Mythos

Page numbers refer to MYTHOLOGY by Edith Hamilton, published by Mentor Books, New York, 1963, price $.50, and The Metamorphoses, by Ovid, translation with introduction by Horace Gregory, Mentor Books, $.95.

1. The Beginnings

a. The Titans and the Twelve Great Olympians (Page 24, in Hamilton)

Olympian Gods and Goddesses:

GREEK	ROMAN
Zeus	Jupiter
Apollo	Apollo

I. A. 1. a. (Continued)

Ares	Mars
Poseidon	Neptune
Hades	Pluto (also Greek)
Hermes	Mercury
Hephaestus	Vulcan
Hera	Juno
Artemis	Diana
Athena	Minerva
Aphrodite	Venus
Hestia	Vesta

The Two Great Gods of Earth (page 47, in Hamilton)

Demeter	Ceres
Dionysus	Bacchus (also Greek)

How the World and Mankind Were Created (page 63, in Hamilton

b. Text References

LITERATURE I. The Oregon Curriculum. A Sequential Program in English, Holt, Rinehart and Winston, Inc., New York, 1968 (pages 154-181)

MYTHS AND FOLKLORE. Price, Oxford Book Company, pages 3-15

DISCOVERING LITERATURE. Houghton Mifflin, pages 187-201

A CURRICULUM FOR ENGLISH, Units 73-76, University of Nebraska Press, pages 2-15 (Student Manual)

I. A. 1. b. (Continued)

THE METAMORPHOSES, Ovid (translated with introduction by Horace Gregory, Mentor Books, New York, pages 149-156; 238-242; 100-107; 31-43

ADVENTURES FOR READERS (Classic Edition) pages 113-120

COUNTERPOINT, pages 418-431

A CURRICULUM FOR ENGLISH, Units 73-76, University of Nebraska Press, pages 11-48 (Teacher Manual)

2. Heroes

Perseus (Page 141, in Hamilton) (Pages 129-134, in Ovid)
Theseus (Page 149, in Hamilton)
Hercules (Page 159, in Hamilton) (Pages 247-255, in Ovid)
Jason (Page 117, in Hamilton) (Pages 187-197, in Ovid)

a. Text References

COUNTERPOINT, pages 443-465

OUTLOOKS, pages 377-380

MYTHS AND FOLKLORE, pages 20-30

DISCOVERING LITERATURE, pages 202-209

LITERATURE I, The Oregon Curriculum, pages 182-215

ADVENTURES AHEAD, Harcourt, Brace and World, pages 296-299

ADVENTURES FOR READERS, Book One (Classic Edition) pages 9-17; 545-581

A CURRICULUM FOR ENGLISH, Units 73-76, University of Nebraska Press, (Student Manual) pages 15-18

FOCUS: THEMES IN LITERATURE, McGraw-Hill, pages 163-187

I. A. (Continued)

3. Gods and Mortals

Pyramus and Thisbe (Page 101 in Hamilton) (Pages 113-116, in Ovid)

Baucis and Philemon (Page 111 in Hamilton) (Pages 234-238, in Ovid)

Orpheus and Eurydice (Page 103 in Hamilton) (Pages 273-276, in Ovid)

Cupid and Psyche (Page 92 in Hamilton)

Pygmalion (Page 108 in Hamilton) (Pages 281-282, in Ovid)

Phaethon (Page 131 in Hamilton) (Pages 57-66, in Ovid)

Pegasus and Bellerophon (Page 134 in Hamilton)

Daedalus and Icarus (Page 139 in Hamilton) (Pages 219-222, in Ovid)

Narcissus (Page 85 in Hamilton) (Pages 95-100, in Ovid)

a. Text References

OUTLOOKS, pages 374-376

MYTHS AND FOLKLORE, pages 16-21

LITERATURE I, The Oregon Curriculum, pages 192-197

ADVENTURES AHEAD, pages 276-287

ADVENTURES FOR READERS, Book One, pages 537-544; pages 121-123

A CURRICULUM FOR ENGLISH, Units 73-76 (Student Manual) pages 18-22

INSIGHTS: THEMES IN LITERATURE, Webster-McGraw-Hill, pages 421-422

I. A. (Continued)

4. The Trojan War and The Wanderings of Odysseus

The Judgment of Paris (Page 179, in Hamilton)

The Trojan War (Page 179 in Hamilton) (Pages 325-329; 342, in Ovid)

The Fall of Troy (Page 193, in Hamilton) (Pages 344, 347-367, in Ovid)

a. Text References

DISCOVERING LITERATURE, pages 218-241

MYTHS AND FOLKLORE, pages 78-122

ADVENTURES FOR READERS, Book Two (Classic Edition) pages 577-588; 15-25

OUTLOOKS, pages 382-387; 396-401

ADVENTURES AHEAD, pages 300-303

ADVENTURES IN READING (Classic Edition) pages 517-552

A CURRICULUM FOR ENGLISH, Units 73-76 (Student Manual) pages 22-24

B. American Indian Mythos

1. When the World Was Different

a. The Origin of all Things

(1) The Origin Tale

(2) In the Beginning

b. The Origin of Specific Things

(1) Fire

I. B. 1. b. (Continued)

- (2) Day and Night
- (3) Wind and River
- (4) The Raven
- (5) The Sun
- (6) Corn

c. Hero Stories

2. The Myth and Everyday Life

   a. Ritual and Myth

   b. Man's Obligation to Man

   c. Death and the Last Things

3. Text References

A CURRICULUM FOR ENGLISH, Student Manual, pages 201-224

PROJECTIONS, pages 402-419

MYTHS AND FOLKLORE, pages 415-419

PROSE AND POETRY JOURNEYS, Singer Company, pages 476-490

FOCUS, pages 118-137

SAYNDAY'S PEOPLE, by Alice Marriott, (Lincoln, Nebraska: University of Nebraska Press, $1.75)

A CURRICULUM FOR ENGLISH, Teacher Manual, pages 142-187

THE STORYTELLING STONE, by Susan Feldman, Dell Book

I. (Continued)

C. Myths and Legends from Other Lands

1. African

Suggested References:

PROJECTIONS, pages 400-401; 403-404; 408-413; 419-430

MYTHS AND FOLKLORE, pages 175-178

AFRICAN TALES AND LEGENDS, edited by Susan Feldman (Dell)

THE HAT-SHAKING DANCE AND OTHER TALES FROM THE GOLD COAST, by Courlander and Prempeh (Harcourt)

THE COW-TAIL SWITCH AND OTHER WEST AFRICAN STORIES, by Courlander (Holt)

GUILLOT'S AFRICAN FOLK TALES, translated by Owen Marsh (Watts)

2. Norse

Suggested References:

PROSE AND POETRY JOURNEYS, pages 433-437

CHILDREN OF ODIN, by Colum (Houghton)

LEGENDS OF THE NORTH, by Coolidge (Houghton)

MYTHS AND FOLKLORE, pages 47-76

LITERATURE I, Oregon Curriculum, pages 216-260

MYTHOLOGY, by Edith Hamilton, pages 300-315

3. Romanian

Suggested Reference:

PROJECTIONS, pages 414-418

I. C. (Continued)

4. Russian

Suggested References:

PROJECTIONS, pages 431-439

RUSSIAN TALES AND LEGENDS, by Downing (Walck)

LITERATURE I, Oregon Curriculum, pages 265-267; 281-286; 295-299

5. Oriental

Suggested References:

CHINESE MYTHS AND FANTASIES, by Birth (Walck)

LITERATURE I, The Oregon Curriculum, pages 267-270

MYTHS AND FOLKLORE, pages 227-229

JAPANESE TALES AND LEGENDS, by McAlpine (Walck)

II. SUGGESTED METHODS AND PROCEDURES FOR TEACHING MYTHOLOGY

A. Give students lists of common Greek roots headed by those used more freely in building English words (Example: arch--archbishop). Choose several and find words based on the same origin. Do not go according to spelling, but be sure meaning corresponds to meaning on list.

(See A CURRICULUM FOR ENGLISH, Teacher Manual, pages 36-42)

B. Make students aware of myth influence in "brand names" by having them observe the following: Mercury automobiles, Atlas tires, Jupiter and Thor missiles, Venus pencils, etc.

C. Make students aware of myth influence in literature.

(See A CURRICULUM FOR ENGLISH, Teacher Manual, pages 38-42)

D. Have students write their own "mythic" explanation for the seasons of the year.

E. Write a newspaper account of Phaethon's trip from the point of view of someone living in the land which Phaethon traveled over.

F. Write a modern version of a myth--serious or humorous.

G. Pretend that you are an ancient Greek, and then introduce a myth (story within a story)

H. Write a transformation myth.

I. The Haiku could be written, using figures of speech from myths. The poetically inclined could also experiment with other poetic forms.

J. Write the conversation that might have gone on between Ceres and Jupiter after Proserpina disappeared. Try writing dialogue for and dramatizing other myths. Do not overdo this.

K. Write the conversation in which Phaethon asks permission to drive the chariot.

L. A space ship accidentally lands on Mount Olympus. Write a paragraph on the reaction of the gods. This writing may be either serious or humorous.

II. (Continued)

M. Pretend that you are Deucalion, son of Prometheus, or Pyrrha, daughter of Pandora, riding out the great flood in the wooden chest. Write a diary or log of some of your experiences during that time. If you are Pyrrha, you might "pan" your mother for your misfortune.

N. Some project work may be appropriate for slower students. This might include drawings, soap carvings, or papier-mache work on the various characters in myths or certain events. For Example:

Perseus and Medusa
The Cyclops
Atlas bearing the earth
Hercules in one of his labors
Atalanta's race
Daphne changing into a tree
The Trojan horse

O. Perhaps writing a dramatic version of a short myth or of one or two scenes from a longer myth and presenting it to the class would be effective. For Example:

Orpheus begging Hades for the return of Eurydice
Dionysus in Thebes
Phaethon begging his father to allow him to drive the chariot for one day
A scene on Mount Olympus during the Trojan War
Theseus with his mother when he lifted the rock to find the sandals and swords
Odysseus at the banquet of King Alcinous

P. Teachers may find it effective to assign slower students the task of painting their own allegorical versions of what the myths say.

Q. Have students bring to class advertisements or cartoons based on a myth.

R. Maps: relief maps, illustrated maps, and maps showing the geographical concepts of the ancient Greeks and Romans would be of interest, and could be made by students.

II. (Continued)

S. Dramatizations of myths resulting from writing experiences could be presented in the classroom situation or for other classes. Extemporaneous dramatizations might follow the reading and discussion of certain myths.

T. Illustrate favorite myths.

U. Perform a pertinent choral reading. (Example: "The Story of Daedalus and Icarus," found in INSIGHTS, pages 421-422)

V. Report on the origin of the names of the days of the week and the months of the year.

W. Explain reasons for designs on the U. S. seal, and other symbols and heraldry.

X. Make a list of towns named after mythological persons or places.

Y. Ask the students to rename the planets, using Greek rather than Roman names. (For Example: Venus would become Aphrodite)

The above methods and others may be found in A CURRICULUM FOR ENGLISH, God and Man Narratives, Teacher Manual.

SUGGESTED BIBLIOGRAPHY

ABOUT MYTHOLOGY, Scriptographic Unit, Channing L. Bete Co.

ADVENTURES AHEAD (The New Companion Series), by Kincheloe and Locke, Harcourt, Brace and World, Inc.

ADVENTURES FOR READERS Books One and Two (Classic Edition), Harcourt, Brace and World, Inc.

ADVENTURES IN READING (Classic Edition), Harcourt, Brace and World, Inc.

AFRICAN TALES AND LEGENDS, edited by Susan Feldman, (Dell)

AMERICAN HEROES OF LEGEND AND LORE, Educational Reading Service

CHILDREN OF ODIN, by Colum, Houghton Mifflin

CHINESE MYTHS AND FANTASIES, by Birch (Walck)

COUNTERPOINT, Scott, Foresman and Company

COW-TAIL SWITCH AND OTHER WEST AFRICAN STORIES, by Courlander (Holt)

CURRICULUM FOR ENGLISH, A, Units 73-76, University of Nebraska Press, Lincoln, Nebraska (Student Manual and Teacher Manual)

DISCOVERING LITERATURE, Houghton Mifflin Company

FOCUS--THEMES IN LITERATURE, McGraw-Hill

GODS, HEROES AND MEN OF ANCIENT GREECE, by W. H. D. Rouse (Signet! $.60)

GREEK GODS, THE, by Evslin, Evslin, and Hoopes (Scholastic Book Services, $.60) (Teacher Edition Available)

GREEK MYTHS AND LEGENDS, Literary Heritage Series, MacMillan

GUILLOT'S AFRICAN FOLK TALES, Translated by Gwen Marsh (Watts)

HAT-SHAKING DANCE AND OTHER TALES FROM THE GOLD COAST, THE, by Courlander and Prempeh (Harcourt)

HEROES AND MONSTERS OF GREEK MYTHOLOGY (Scholastic Book Services)

INSIGHTS--THEMES IN LITERATURE, McGraw-Hill

SUGGESTED BIBLIOGRAPHY (Continued)

JAPANESE TALES AND LEGENDS, by McAlpine (Walck)

LITERATURE I. The Oregon Curriculum, Holt, Rinehart and Winston, Inc.

METAMORPHOSES, THE, Ovid (Translation with introduction by Horace Gregory, Mentor Books, New York, $.95.

MYTHOLOGY, by Edith Hamilton (Mentor; $.75)

MYTHS AND FOLKLORE, by Henry I. Christ, Oxford Book Company, New York (Paper $2.00)

OUTLOOKS, Scott, Foresman and Company

PERCEPTION--THEMES IN LITERATURE, McGraw-Hill

PROJECTIONS, Scott, Foresman and Company

PROSE AND POETRY ADVENTURES, by Iverson and McCarthy, The L. W. Singer Company

PROSE AND POETRY JOURNEYS, by Iverson and McCarthy, The L. W. Singer Company

RUSSIAN TALES AND LEGENDS, by Downing (Walck)

SAYNDAY'S PEOPLE, by Alice Marriott, (Lincoln, Nebraska: University of Nebraska Press, $1.75)

STORY TELLING STONE, THE, by Susan Feldman (Dell)

SUGGESTED FILM FOR TEACHING MYTHOLOGY

MYTHOLOGY OF GREECE AND ROME, 8-691

NON-FICTION

Behavioral Objective

Given examples of the four major types of non-fictional material, the students will demonstrate their understanding of these literary forms by listing characteristics of each, with 60% accuracy in Phase III and with 80% accuracy in Phases IV and V.

I. BIOGRAPHY

- A. Concepts
  - 1. Author's Purposes
    - a. To inform
    - b. To entertain
    - c. To interpret the character
  - 2. Author's Techniques
    - a. Building fictional details around factual situations and real people.
    - b. Style
    - c. Point of view
      - (1) Empathy
      - (2) Antagonism
- B. Content
  - 1. Reading Skills (Refer to Senior High Reading for Understanding)
    - a. To identify point of view, attitudes, and personal traits of characters
    - b. To compare and contrast ideas

I. B. 1. (Continued)

    c. To perceive relationships

    d. To increase understanding of the language

  2. Oral Skills

    a. To overcome timidity

    b. To develop a direct conversational manner of speaking.

    c. To learn to listen accurately

    d. To learn how to give and take criticism

    e. To stimulate the desire for good evidence and straight thinking

    f. To learn when and how to compromise

    g. To train discussion leaders

II. INFORMAL ESSAY

- A. Concepts
  - 1. Author's Purposes
    - a. To set forth
    - b. To inspire
    - c. To entertain
    - d. To persuade
    - e. To inform
    - f. To promote
  - 2. Author's Techniques
    - a. Style
    - b. Point of view
- B. Types
  - 1. Humorous ("The Night The Bed Fell")
  - 2. Expository ("On Making Camp" by Stewart Edward White)
  - 3. Descriptive (from Dietrich Knickerbocker's History of New York, by Irving - "Campers At Kitty Hawk", by John Dos Passos)
  - 4. Personal Experience ("A Loud Sneer for our Feathered Friends," by Ruth McKenney)
  - 5. Opinion ("The Feel," by Paul Gallico - Vital Speeches of the Day - Saturday Review - National Review)
  - 6. Argumentative (contemporary issues from mass media)

III. LETTERS AND DIARIES

- A. Concepts
  - 1. Author's Purposes
    - a. To record impressions and events
    - b. To reveal personal philosophies
    - c. To communicate ideas
  - 2. Author's Techniques
    - a. Style
      - (1) Usually casual
      - (2) Sentence structure
    - b. Viewpoint (attitude of the author toward the subject)
- B. Examples
  - 1. Dear Abby
  - 2. Letters to the Editor
  - 3. Journals (*Travels with Charlie*, by Steinbeck)

IV. NEWSPAPER REPORTING AND DOCUMENTARIES

A. Concepts

1. Author's Purposes
    - a. To inform
    - b. To record impressions of events
    - c. To persuade (propaganda)
    - d. To interpret facts
2. Author's Techniques
    - a. Style
        - (1) Sensationalism
        - (2) Factual approach
        - (3) Biased approach
    - b. Point of View
        - (1) Eyewitness
        - (2) Omniscient

B. Examples

1. Magazines (Newsweek; U. S. News and World Report)
2. Newspapers (Today; Christian Science Monitor)
3. Editorials (Jack Anderson; David Lawrence)
4. Documentaries (First Tuesday; White Paper; Black Journal)

V. LITERARY CRITICISM

A. Concepts

1. Author's Purposes

a. To interpret

b. To evaluate

c. To influence

2. Author's Techniques

a. Style

(1) Satire

(2) Wit

(3) Inference

(4) Choice of words

b. Point of View

(1) Selectivity (Deletion or selection of materials to influence the reader)

(2) Censorship (Imposed standards)

B. Examples

1. Magazines (Saturday Review; Life; Seventeen; Time; Junior Scholastic; Ebony)

2. Newspapers (Today; New York Times; Miami Herald)

VI. SUGGESTED METHODS AND PROCEDURES

A. Students may read editorials and articles or study letter exchanges in the local newspapers and magazines. Let them locate a discussion of an issue that interests them and on which they are informed. Write letters to the editor expressing opinions.

B. Ask the students to compare a real and fictionalized biography of the same person.

C. Encourage students to read editorials or articles and to write a paper or to hold a panel discussion of informed and considered opinion on controversial topics appearing in the news. Examples: a political demonstration involving teenagers, a decision to ban a book or a movie, or to raise the legal age for driving.

D. Provide students with study questions to discuss orally or in writing as they read biography and autobiography. What is the author's attitude toward his subject: Is it objective, one-sided, admiring, fawning, critical, derogatory? Does he seem to present only favorable facts, or does he mention unfavorable ones as well? Does he seem to invent dialogue and put words into the mouth of his subject?

E. Ask a group of students to dramatize a "You Are There" type of presentation related to non-fictional topics.

F. Have class choose topics of contemporary interest from mass media. Use for panel discussions, debates, symposiums, etc. Follow-up activities might include role playing and skits.

G. Ask each student to find one example of fortitude or other character traits in modern life from articles, stories, illustrations, or photographs in magazines or newspapers. Ask them to explain briefly the ways in which the example is similar to or different from those discussed in class. Plan to use these contributions in a bulletin board display.

VI. (Continued)

H. Ask students to compare a character in non-fiction with a stereotype as presented by a writer or fiction. (Examples: Martin Luther King and Uncle Tom from UNCLE TOM'S CABIN) Comparisons might be made on the basis of reactions and validity of the character, as well as his relationships with others.

I. In order to bring judgments on biographies read by class, ask them to list people prominent in the news. Select those who will probably have biographies written about them. Have them to tell why these people will be subjects of biographies. Have them determine sources for material and to judge whether this material would be valid, subjective, or objective, etc.

NOTES

VII. SUGGESTED MATERIALS

A. Phase III

AMERICA READS SERIES: PROJECTIONS, COUNTERPOINT, Scott, Foresman and Company

GALAXY SERIES: VANGUARD, Scott, Foresman and Company

THEMES IN LITERATURE: FOCUS AND PERCEPTION, McGraw-Hill

LITERARY HERITAGE SERIES: READINGS TO ENJOY, READINGS TO REMEMBER, MacMillan

ADVENTURES FOR READERS BOOKS ONE AND TWO (Classic Edition and Olympic Edition), Harcourt, Brace and World

ABOUT THE ESSAY; ABOUT BIOGRAPHIES, Scriptographic Units, Channing L. Bete C.

MAN IN THE EXPOSITORY MODE, Books 1 and 2, McDougal, Littell and Company

ADVENTURES AHEAD, Harcourt, Brace and World

B. Phase IV

AMERICA READS: SERIES: PROJECTIONS, COUNTERPOINT, OUTLOOKS, Scott, Foresman and Company

ADVENTURES IN READING, (Classic Edition and Olympic Edition) Harcourt, Brace and World

LITERARY HERITAGE SERIES: READINGS TO REMEMBER, CURRENTS IN NON-FICTION, DESIGNS IN NON-FICTION, MacMillan

GALAXY SERIES: VANGUARD, PERSPECTIVES, Scott, Foresman Co.

MAN IN THE EXPOSITORY MODE, Books 3 and 4, McDougal, Littell and Company

STUDIES IN NON-FICTION (Approaches to Literature Series), Singer/Random House

INTRODUCTION TO NON-FICTION, McCormick-Mathers

VII. (Continued)

C. Supplementary Materials

ANGEL UNAWARE, Dale Evans
KAREN, Killelea
BORN FREE, LIVING FREE, FOREVER FREE, Adamson
I ALWAYS WANTED TO BE SOMEBODY, Althea Gibson
DEATH BE NOT PROUD, Gunther
GOD IS MY COPILOT, Scott
THE CROSS AND THE SWITCHBLADE, Wilkerson
CHRISTIAN SCIENCE MONITOR
TODAY (Newspaper)
SEVENTEEN (Magazine)
NATIONAL GEOGRAPHIC
HOT ROD
CAR AND DRIVER
SURFING
LIFE
LOOK
INGENUE
CO-ED
JUNIOR SCHOLASTIC
READ
VOICES OF MAN LITERATURE SERIES (Anthology formal), Addison-Wesley Publishing Company
VITAL SPEECHES OF THE DAY
THE LIFE AND TIMES OF FREDERICK DOUGLASS, Frederick Douglass
MY LORD, WHAT A MORNING, Marion Anderson
BLACK LIKE ME, John Griffin
THE OLD MAN AND THE BOY, Ruark
THE OLD MAN'S BOY GROWS OLDER, Ruark
MAMA'S BANK ACCOUNT, Forbes
ANYTHING CAN HAPPEN, Papashvily
CHEAPER BY THE DOZEN, Gilbreth
BELLES ON THEIR TOES, Gilbreth
LITTLE BRITCHES, Moody
MAN OF THE FAMILY, Moody

D. Suggested Films for Teaching Non-Fiction

LITERATURE APPRECIATION: HOW TO READ ESSAYS, 8-442
LITERATURE APPRECIATION: HOW TO READ BIOGRAPHIES 8-515

THE NOVEL

I. BEHAVIORAL OBJECTIVES

After studying a novel, the students will list the four or five most important happenings in the order of their occurrence, with 85% accuracy in Phase III and with 95% accuracy in Phases IV and V.

After studying a novel, the students will demonstrate knowledge of character by writing character analyses of two major characters, with 75% accuracy in Phase III and with 90% accuracy in Phases IV and V, as judged by the teacher.

After studying a novel, the students will demonstrate their knowledge of plot by writing a paragraph on the major conflict, with 75% accuracy in Phase III and with 90% accuracy in Phases IV and V, as judged by the teacher.

Given a paragraph from the novel studied, the students will demonstrate their knowledge of point of view by rewriting the paragraph from a different point of view, with 60% accuracy in Phase III and with 80% accuracy in Phases IV and V.

II. ELEMENTS OF A NOVEL

A. Plot

1. Conflict
    a. Internal
    b. External
2. Setting
3. Exposition
4. Rising action
5. Climax
6. Falling action
7. Denouement

II. (Continued)

B. Character

C. Theme

III. STYLE

A. Organization

1. Foreshadowing

2. Flashback

3. Sequence with regard to time

B. Use of Language

1. Mood

a. Symbolism

b. Imagery

2. Tone

a. Realistic

b. Romantic

c. Ironic

d. Satiric

C. Point of view

IV. SUGGESTED METHODS

A. To develop understanding of character development, have students evaluate characters through ratings of descriptive terms. The following descriptive terms have been applied to Johnny Tremain. Have students indicate those which seem to be desirable qualities, by marking plus (+); mark those which seem negative, by minus (-); for those characteristics which seem neither positive nor negative, mark zero (0); draw a line through any words which do not seem to apply. After

IV. A. (Continued)

reviewing judgments, have students describe a passage from the novel which reveals both admirable and regrettable characteristics of the boy.

____ awkward
____ aloof
____ ambition
____ changeable
____ courageous
____ conventional
____ deliberate
____ energetic
____ honest
____ intelligent
____ insensitive
____ ingenious
____ mischievous
____ masculine
____ methodical
____ opinionated
____ obliging
____ (others)

B. Divide the class into four or five groups. Give each group a different novel to read out of class. Set aside approximately a half hour per week for group meetings. Using study and discussion questions supplied by the teacher, the students compare notes on their reading. At the end of a month, each group presents a panel discussion on its novel. If desired, the novels may be redistributed and the cycle begun again.

C. After reading and studying intensively the prose style of several authors, students may be interested in considering how the selection would fare in the hands of different authors. For example, how would Mark Twain have treated the story of Pip in GREAT EXPECTATIONS?

D. Direct students' attention to obvious uses of symbolism in the titles of books. (THE PEARL, THE YEARLING, ANTHEM, TO KILL A MOCKINGBIRD) To further develop the understanding of symbols, the teacher might have the group develop a bulletin board display on signs and symbols in everyday life (legends on maps, road signs, symbols and signs used in advertising, etc.)

E. Have students select editors and plan a newspaper around a novel studied in class. Editorials, advertisements, news stories, social events, obituary columns, birth announcements, classified ads, recipes, advice columns, etc., may be adapted to the setting and plot of the novel. The paper may be mimeographed and distributed to other English classes.

IV. (Continued)

F. Some students will enjoy creating original book jackets or posters for the novels they read. Reviews of the books may be written to be displayed with the jacket or poster.

G. Students might bring in original sketches or pictures from magazines to show their impressions of characters in a novel. These may be displayed on a bulletin board under various categories.

H. To capitalize on the current reading preference of the student, teachers may develop such recommendations as the following:

> If you liked KING OF THE WIND, you'll enjoy SILVER CHIEF, LASSIE COME HOME, and NATIONAL VELVET.
>
> If you liked THE YEARLING, you'll enjoy OLD YELLER, THE INCREDIBLE JOURNEY, and THE SNOW GOOSE.

I. An opinion poll can be used to survey the reaction of students to characters and events in a novel, as well as to indicate the intensity of each response. In the opinion poll the student is asked to react to a series of statements on a five point scale, indicating which of the positions most closely represents his own.

____ Strongly Agree (SA)

____ Agree (A)

____ Uncertain (U)

____ Disagree (D)

____ Strongly Disagree (SD)

Explanation box

In this space, the student gives the reason for his opinion.

J. Toward the end of the semester, encourage students to list books recommended for future classes; Example: a junior high group may select "Ten Books Too Good for Junior High Students To Miss."

K. After studying a novel and viewing the movie, students may write a comparison of the book with the movie or televised version. What is retained? Left out? Changed? Why? Which is better? Why? etc.

IV. (Continued)

L. Students may draw maps locating houses and scenes in the novel. A few minutes spent on this activity provides the teacher with a good idea of students' understanding of setting in the novel.

M. Ask students to recall, from a book they have read, a description of a person who seemed very real to them, a person they feel they could visualize vividly. Ask them to describe such a person, or to read the description from the book to the class. The student's awareness of the writer's difficulty in creating a convincing portrait may be sharpened as they try themselves to write a description of a person.

V. SUGGESTED MATERIALS FOR TEACHING THE NOVEL

A. Textbooks

1. FOCUS: THEMES IN LITERATURE, Webster-McGraw-Hill
    - a. THE CALL OF THE WILD
    - b. A CHRISTMAS CAROL
    - c. THE FORGOTTEN DOOR
    - d. MCGILLICUDDY MCGOTHAM
2. PERCEPTION: THEMES IN LITERATURE, Webster-McGraw-Hill
    - a. ISLAND OF THE ANGELS
    - b. THE LILIES OF THE FIELD
    - c. OUR EXPLOITS AT WEST POLEY
    - d. THE PRINCE AND THE PAUPER
3. INSIGHTS: THEMES IN LITERATURE, Webster-McGraw-Hill
    - a. KIDNAPPED
    - b. WINTER THUNDER

V. A. (Continued)

4. ADVENTURES AHEAD, Harcourt, Brace and World

   a. THE TIME MACHINE

5. ADVENTURES IN READING. (Classic Edition)

   a. GREAT EXPECTATIONS

6. OUTLOOKS THROUGH LITERATURE, Scott, Foresman and Co.

   a. A TALE OF TWO CITIES

7. VANGUARD: The Galaxy Series, Scott, Foresman and Co.

   a. THE LILIES OF THE FIELD

   b. THE HIGH ROAD HOME

8. PROSE AND POETRY JOURNEYS

   a. TREASURE ISLAND

9. PROSE AND POETRY ADVENTURES

   a. CAPTAIN COURAGEOUS

B. Suggested Novels for Junior High - Phase III

Interest, ability, and maturity of the students should be taken into consideration in selecting particular novels. It is suggested that teachers consult their principal before suggesting those books that are starred.

A DEATH IN THE FAMILY, James Agee
BIG RED, Kjelgaard
*BLACK LIKE ME, Griffin
CALL OF THE WILD, London
CAPTAINS COURAGEOUS, Rudyard Kipling
CHRISTY, Marshall
*FARENHEIT 451, Bradbury
FANTASTIC VOYAGE, Asimov
GOODBY, MR. CHIPS, Hilton
GOODBY, MY LADY, Street

V. B. (Continued)

- GOOD MORNING, MISS DOVE, Patton
- HOT ROD, Felsen
- INCREDIBLE JOURNEY, THE, Burnford
- *INVISIBLE MAN, Ellison
- LIGHT IN THE FOREST, THE, Richter
- LILIES OF THE FIELD, Barrett
- MOONSPINNERS, THE, Stewart
- MOUSE THAT ROARED, THE, Wibberley
- NO TIME FOR SERGEANTS, Hyman
- OLD YELLER, Gipson
- *PATCH OF BLUE, Kata
- PEARL, THE, Steinbeck
- RED PONY, THE, Steinbeck
- SHANE, Schaffer
- SWIFTWATER, Annixter
- *TO KILL A MOCKINGBIRD, Lee
- *TO SIR WITH LOVE, Braithwaite
- TRUE GRIT, Portis
- YEARLING, THE, Rawlings

C. Suggested Novels for Junior High - Phases IV and V

Interest, ability, and maturity of the students should be taken into consideration in selecting particular novels. It is suggested that teachers consult their principal before suggesting those books that are starred.

- A DEATH IN THE FAMILY, James Agee
- *ALAS, BABYLON, Frank
- *ANIMAL FARM, Orwell
- *ANTHEM, Rand
- *BLACKBOARD JUNGLE, Hunter
- *BRAVE NEW WORLD, Huxley
- BRIDGE AT ANDAU, THE, Michener
- *CHAD HANNA, Edmonds
- CRISTY, Marshall
- CRY THE BELOVED COUNTRY, Alan Paton
- *DANDELION WINE, Bradbury
- EPISODE OF SPARROWS, AN, Godden
- *FARENHEIT 451, Asimox
- GOODBY, MR CHIPS, Hilton
- GOOD MORNING, MISS DOVE, Patton
- GREEN MANSIONS, Hudson

V. C. (Continued)

HUMAN COMEDY, THE, Saroyan
INCREDIBLE JOURNEY, THE, Burnford
IN THE WET, Shute
*INVISIBLE MAN, Ellison
LILIES OF THE FIELD, Barrett
LOOK TO THE RIVER, William Owens
*LORD OF THE FLIES, Golding
LOST HORIZON, Hilton
MOUSE THAT ROARED, THE, Wibberley
OF MICE AND MEN, Steinbeck
*ON THE BEACH, Shute
ONE SUMMER IN BETWEEN, Mather
*PATCH OF BLUE, Kata
PEARL, THE, Steinbeck
PUSHCART WAR, Jean Merrill
REBECCA, DuMaurier
RED BADGE OF COURAGE, Crane
*SEPARATE PEACE, Knowles
SEVEN DAYS IN MAY, Knebel
SWIFTWATER, Annixter
TO KILL A MOCKINGBIRD, Lee
*TO SIR WITH LOVE, Braithwaite
*TIME MACHINE, Wells
TRUE GRIT, Portis
*1984, Orwell

D. Suggested Films for Teaching the Novel

Title	Cat. No.
GREAT EXPECTATIONS	16-10
GREAT EXPECTATIONS	16-11
HUCKLEBERRY FINN: WHAT DOES HE SAY?	12-261
HUCKLEBERRY FINN: THE ART OF HUCKLEBERRY FINN PART II	12-262
HUCKLEBERRY FINN: THE AMERICAN EXPERIENCE PART III	12-263
LITERATURE APPRECIATION: HOW TO READ NOVELS	8-489
MARK TWAIN	12-180
THE NOVEL: WHAT IT IS, WHAT IT'S ABOUT	16-8

SPOKEN ARTS

FIRST ASSIGNMENT

Behavioral Objectives

To demonstrate their knowledge and understanding as a systematic study of oral language, students will write a 150 word paragraph using the topic, "Speech", as judged correct by the teacher.

I. SPEECH

A systematic study of oral language.

- A. Process of Communication - through people each with:
  - 1. Motives, drives, intellect.
- B. Communication - process of transmitting meaning from one mind to another.
  - 1. Purpose - to make another person understand what you want him to.
- C. Elements[1]
  - 1. Source - communication, speaker, writer.
  - 2. Message - speech or article.
  - 3. Channel - medium or vehicle.
  - 4. Receiver - listener or reader.
  - 5. Effect - response, consequence, impact.
- D. Steps [2]
  - 1. Desire to communicate.

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[1] (Adapted from Hance, Ralph and Wilksell, p. 6)

[2] Kenneth G. Hance, David C. Ralph and Milton J. Wilksell, Principle of Speaking (Belmont, California, Wadsworth Publishing Company, Inc., 1962) p. 10

I. D. (Continued)

  2. Encode message.
  3. Transmit.
  4. Receiver decodes.
  5. Effect on receiver.
  6. Feedback - reaction upon the source concerning the effect of his message on the receiver.

E. Aspects of Oral Communication [3]

  1. Speaker - abilities and skills.
  2. Speech - ideas organized and embodied in language.
  3. Communication act - delivery in a face to face situation.
  4. Audience - analysis and adaptation.
  5. Speaking situation - social, physical and other conditions.

F. Values to Man in Society [4]

  1. Functional tool for communication.
  2. Measure of the man.
  3. Primary energizer of ideas.
  4. Agent of personality growth and development.
  5. Satisfies social need for relating.
  6. Means of thinking.
  7. Binds past to present.

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[3] (Adapted from Baird and Knower, p. 14)

[4] (Adpated from Buehler and Linkugel, p. 15)

I. (Continued)

  G. Communication Breakdown

    1. Several points - source, message, channel, receiver.

  H. Language

    1. Words as symbols.

    2. Meaning in people.

    3. Context - patterns of thinking and communications.

    4. Style - mode of expressing thought.

NOTES

II. METHODS AND PROCEDURES

- A. Give an opening presentation dealing with a concept from your textbook by identifying the factors that you feel are most important and tell why; or rank people who contribute most to society and others. Explain your reasons.
- B. Discuss communication in contemporary music, poetry.
- C. Films on communication.
- D. Discussion of communication in society.

SUPPORT AND USE OF EVIDENCE[5]

Behavioral Objective

Based upon their knowledge of support and use of evidence, students will write a brief report dealing with the four types of materials of development, as judged correct by the teacher.

I. MATERIALS OF DEVELOPMENT

- A. Ready-Made - they exist in fact and have only to be found and used by the speaker.
  - 1. Examples - instances and illustrations that a speaker may use to support, clarify, or lend interest to a point.
    - a. Hypothetical
    - b. Real
    - c. Detailed
    - d. Undetailed
  - 2. Statistics - acts of figures compiled to represent data concerning phenomena, trends, or activities of people.

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[5] (adapted from Hance, Ralph, and Wiksell, pp. 50-70)

I. A. (Continued)

   3. Testimony - use of another's words to illustrate, support, or expand a point.

      a. Of fact - based on factual material

      b. Opinion - based on another person's interpretation, value judgment or conviction

   B. Created by Speaker - new arrangement and relation of materials

      1. Repetition - said in same words

         a. Of a complete thought; verbation

         b. Of a key word or phrase

      2. Restatement - repetition in different words.

      3. Comparison - setting forth points of similarity between two or more persons, events or things.

      4. Contrast - identifying the unknown by means of the known by telling what the unknown is not.

   C. Evidence - facts and opinions used as the basis of reasoning.

      1. Tests of Logical Adequacy

         a. Clarity

         b. Consistency

         c. Relevance

         d. Competent and reliable source

         e. Free from prejudice

      2. Tests of Psychological Adequacy

         a. Resistance to evidence

         b. Acceptability of source

I. (Continued)

D. Reasoning - process of inferring conclusions from evidence or other conclusion.

1. From example

2. By analogy - comparison between two cases that are similar in further aspects.

3. From cause - certain phenomena has produced another as the result of another.

4. Induction - make generalizations based on specific facts.

5. Deduction - proceed from general principle to the specific instance.

a. Syllogism - categorical, hypothetical, disjunctive

II. METHODS AND PROCEDURES (See Handout)

A. Orally analyze part of a speech in terms of the use of an example, statistics or testimony.

B. Orally analyze an editorial pointing out use of factual evidence and opinion evidence.

C. Prepare a speech of advocacy upon a proposition of your choice. Select one point inherent in it and develop it by means of at least two pieces of factual evidence and two pieces of opinion evidence.

D. Present a short speech of advocacy upon some proposition, reasoning from either examples, causal relationships or by analogy.

E. Orally present examples of inductive and deductive reasoning based on examples, statistics, or testimony. Other students will apply tests of logical and psychological adequacy to development of material used.

ORGANIZATION

Behavioral Objective

Students will demonstrate their knowledge of organization by writing a speech illustrating the steps used in preparation, as judged correct by the teacher.

I. GENERAL

  A. Makes ideas clear, establishes central idea, maintains interest and attention, aids the speaker's memory.

  B. Adapts method to audience and occasion.

II. STEPS IN PREPARATION[6]

  A. Analyze Audience and Occasion

    1. Time

    2. Place

    3. Physical conditions

    4. People - attitudes, beliefs and personalities

  B. Choose and Limit Your Topic

    1. Worthwhile subject

    2. Subject interesting to listeners

    3. Subject interesting to you

    4. Subject you understand

    5. Limit chosen topic

    6. Analyze listeners in light of the topic

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[6] (Adapted from Hance, Ralph and Wiksell; Buehler and Linkugel, pp. 21-35 and pp. 188-200)

II. (Continued)

C. Determine the Purpose

1. General - explain, enlighten, impress, state position, persuade, entertain, inform.

2. Specific - a concise and accurate statement of what you want to accomplish.

HANDOUT

Speakers and listeners should always search for the real cause and/or the important contributing causes of a problem. Try to do this with the topic, "automobile accidents."

Below is a list of frequently mentioned causes of car accidents. Can you rank them in order of importance? Do you have any evidence to support your ranking? Are they all causes? Take any one of the causes listed below and make a thorough investigation of it in which you determine how important it is as a cause of automobile accidents. Report your findings to the class.

a. Poor roads
b. Alcohol
c. Mechanical failure
d. Speed
e. Juvenile drivers
f. Driver carelessness
g. Inadequate laws

HANDOUT

Complete the sentences below with one of these terms: probably, probably not, possibly, perhaps, almost certainly, certainly. What types of materials would you probably use to support these assertions if you made them in a speech? Discuss these findings with the class.

a. Nixon was ____________ elected in the 1968 election mainly because of the third party.

b. Roll bars should be made standard equipment of all automobiles because this would __________ reduce the number of fatal accidents.

II. HANDOUT (Continued)

c. The United States should give official recognition to Red China, for this would __________ reduce the international tensions.

d. The federal government should have a national academy of diplomacy, for this would __________ improve our relations with other nations.

e. We should abolish the direct primary, for doing so would __________ enable us to elect better men.

f. Extracurricular activities are __________ the cause of poor grades of many college students.

g. We should have more hydroelectric power plants similar to T.V.A., for this would __________ give the public cheaper electricity.

D. Discover, Create and Gather Materials

1. Personal proof - will help audience know, understand, and respect you as a knowledgeable speaker.
2. Materials of development - evidence and reasoning.
3. Materials of experience - draw audience into speech through vicarious feeling and experience.
4. Gathering materials - your knowledge, discussions, interviews, direct observation, use library, record findings accurately.

E. Plan your Message[7]

1. Thesis - simple delcarative sentence about the point you want to make.
2. Purpose Sentence - a concise and accurate statement of what you want to accomplish

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[7] (Adpated from Hance, Ralph and Wiksell, p. 26)

II. E. (Continued)

3. Body or Development[8] - selection of materials, dividing them, and developing divisions and subdivisions.
    a. Chronological method - (time, order) divisions of a period of history or biography.
    b. Definitional method - answering the question which is central to the subject.
    c. Topical method - classification by categories.
    d. Logical (cause and effect) method - presents the causes and results of an event, situation, or condition.
    e. Problem - solution method
        (1) Problem statement
        (2) Problem analysis
        (3) Hypotheses
        (4) Evaluation
        (5) Choice
4. Introduction[9] - adapted to specific speaking aims and time allotment.
    a. Enlist attention and good-will
        (1) Personal reference
        (2) Narrative
        (3) Quotation
        (4) Humor

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[8] (Adapted from Baird and Knower, p. 69)

[9] (Adapted from Baird and Knower, p. 63)

II. E. 4. (Continued)

- b. Explain your subject - show immediate importance, meaning and partial background.
- c. State your purpose
  - (1) Phrased as an inquiry
  - (2) Points to be developed
  - (3) Clear statement

5. Conclusions[10] - function of making clear what has been said.
   - a. Summarize
   - b. Recapitulation
   - c. Quotations
   - d. Striking statements

F. Outline your Message[11]

1. Nature of the outline
   - a. Value in format which distinguishes major and minor points by structural methods.
   - b. Consists of - words, phrases or sentences.
   - c. Detail depends on purpose.
2. Purposes of the outline
   - a. Graphic presentation of the content of a composition
   - b. Instrument for analyzing a subject.

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[10] (Adapted from Baird and Knower, p. 73)

[11] (Adapted from Baird and Knower, p. 14)

II. F. 2. b. (Continued)

(1) Structure combines sequence and subordination.

c. Instrument for preparing for delivery and in delivery.

3. Types of outlines

a. Subject - matter relationships

(1) Whole-part outlines - analyzing the subject or breaking it into its several parts. (Subjects informative by nature.)

(2) Reasons or proofs outlines - setting forth arguments in support of the subject or proposition (Subjects controversial in nature. Use complete sentence form.)

4. Outline Forms

a. List of words - organized list of words representing the divisions and subdivisions of a topic.

b. List of phrases - organized groups of words representing divisions.

c. Complete sentences - used for each division of major and minor points.

G. Practice your Speech[12]

1. Allow enough time before presentation to practice thoroughly.

2. Practice your speech aloud.

3. Practice the entire speech.

4. Find best means and best place for practice.

5. Do not practice your speech too many times.

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[12] (Adapted from Hance, Ralph and Wiksell, p. 194)

II. (Continued)

H. Present your Message[13]

1. Modes of Delivery

a. Extemporaneous - not memorized, most natural and offers greater freedom for development and flexibility.

b. Impromptu - Most frequent method of talking to people for a purpose.

c. Reading a manuscript

d. Memorizing the speech

2. Controversial Quality in Speaking - imagine the situation as an expanded conversation.

III. METHODS AND PROCEDURES

A. Prepare a five-minute speech on a topical subject, including an outline of the speech using complete sentences. Include an introduction, purpose sentence, thesis statement, body, and conclusion. Study the outline carefully. Practice your speech. Don't memorize. From your outline, prepare a short set of notes. Then converse with your audience.

B. Tape-record a speech before giving it in class. Write an evaluation of it. Listen to a speech given from a platform on television or radio. Determine whether or not the speaker is using a conversational quality. Make a brief outline of the speech.

C. Divide students into groups of four or five. Each group will decide on a topic of mutual interest. Each student will prepare an outline of research material - Either phrase or complete sentence type. Then discuss before the class.

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[13] (Adapted from Hance, Ralph and Wiksell, p. 28)

III. (Continued)

D. Select three topics to illustrate each of the following controlling purposes: (a) to inform, (b) to convince, (c) to praise or blame, (d) to persuade. Write each topic in sentence form. Arrange as follows: (1) Topic, (2) Controlling purpose, (3) Purpose sentence.

E. Select a specific subject to be developed according to each of the following methods: include at least three main headings under each. (a) chronological, (b) definitional, (c) topical, (d) logical, (e) problem-solving.

F. Choose a topic, determine the purpose and thesis of a speech for this topic, then develop an outline in which you support your main divisions, labelling the sources, personal proof, evidence, or materials of experience.

G. Using the problem-solution method, develop some topic, find a solution and make a concluding statement.

H. Prepare a whole-part and reasons or proofs outline for a topic of your choice.

LISTENING[14]

Behavioral Objective

After listening to a recorded speech, students will write a short theme discussing aspects of listening for comprehension as it applies to the recording, as judged correct by the teacher.

I. LISTENING FOR COMPREHENSION

    A. Importance

        1. Transmission and reception essential to communication.

        2. Complete communication only when message is comprehended.

        3. Helps make better speaker.

        4. Helps make students learn.

    B. Misconceptions

        1. Hearing and listening are the same.

        2. A brilliant mind is an essential factor.

        3. Reading ability is associated with listening ability.

        4. What we read influences our decision and action more than what we hear.

        5. Listening is a set, unalterable skill provided by nature.

    C. Barriers to Effective Listening

        1. Concentration - lack of mental discipline.

        2. Personality

            a. Self-effacement

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[14] (Adapted from Buehler and Linkugel, p. 87)

I. C. 2. (Continued)

      b. Argumentativeness

      c. Day dreaming

   3. Emotional

      a. Prejudices

      b. Beliefs

      c. Backgrounds of information

   4. Environmental - speaker and listener are often dissimilar in background.

   5. Physical

      a. Poor ventilation

      b. Distracting noises

      c. Bad acoustics

      d. Uncomfortable seats

D. Good Listening Habits

   1. Look directly at speaker.

   2. Resist all distractions.

   3. Keep an open mind.

   4. Look for speaker's purpose.

   5. Look for speaker's central idea.

   6. Concentrate on main point.

   7. Periodically review progress of speech.

   8. Check speaker's support.

   9. Look for hidden meaning.

I. (Continued)

E. Tools for Critical Listening

1. What do you mean?
2. Why are you so concerned about this?
3. Why should I believe this?
4. Why is this so important?

MAJOR ASSIGNMENT

A. Attend a speech presentation in or out of class.

B. Apply tools for critical listening, and describe specific barriers that were a problem for you in listening. Present these orally in class.

C. Discuss listening in terms of contemporary music.

D. Take a standard listening test and determine your level of listening comprehension. Brown-Carlson Listening Comprehension Test, Yonkers on Hudson: World Book Co., 1951; or Beery, Althea, et al., Listening Comprehension Tests, Educational Testing Services, Princeton, New Jersey, 1957.

BIBLIOGRAPHY

Baird, Craig A., and Knower, Franklin H. General Speech: An Introduction, New York, McGraw-Hill, 1957.

This work is designed as an introduction to college speech with the main focus on speech for general education. Emphasis is on objectives in speech which are most functional in daily living.

Buehler, E. C., and Linkugel, Wil A., Speech: The First Course. New York. Harper and Row Publishers, 1962.

This book is based on the experience of working with beginning speech students. It is written for the teacher and includes a wide selection of projects and exercises. The aim is to develop the total speaker.

Hance, Kenneth G., Ralph, David C., and Wiksell, Milton J. Principles of Speaking. Belmont, California, Wadsworth Publishing Company, Inc., 1962.

A very good approach to the development of skills in oral communication. It is organized on a functional plan and incorporates principles and methods based on a synthesis of sound material.

SUPPLEMENTARY MATERIALS

Speech for Today. Hibbs, Fessender, Larson and Wagner. Webster Division, McGraw-Hill

Introduction to Basic Speech. Grasty and Newman. Glencoe Press. Division of MacMillan Company

The Art of Speaking. Second Revised Edition. Elson and Peck, Ginn and Company

The Speech Arts. Lamers and Staudacher. Lyons and Carnahan (Affiliate of Meredith Publishing Co.)

Speak Up. Adams and Pollock. MacMillan Company

SENIOR HIGH SCHOOL

LITERATURE INTRODUCTION

In developing the suggested guidelines for the elective literature courses, the following format has been used:

I. SUGGESTED TOPICS

  A. Content Areas

  B. Behavioral Objectives

II. SUGGESTED MATERIALS

  A. Required Materials

  B. Supplementary Materials

  C. Teacher Materials

III. SUGGESTED METHODS

  A. Phases I and II

  B. Phase III

  C. Phases IV and V

The format varies according to the nature of the course; consequently, some courses are more fully developed than others.

The committee felt that it would be most practical to describe the courses in three instructional divisions: Phases I and II, Phase III, and Phases IV and V. One of the main tasks of the committee has been to find suitable texts for the various phase levels of the courses. We have tried to select texts which are keyed to the interest and ability of the student in each phase, and which avoid duplication of materials already in use. It is hoped, moreover, that individualized instruction be implemented at all levels.

Since the literature courses are offered for English credit, it is understood that the teacher must give attention to the development of all the language skills within the context of the course. The committee also wishes to stress that the guidelines suggested here are only suggested; they are not to be regarded as definitive. At every level the teacher will recognize that the needs of the individual classroom situation will demand modifications. Finally, the teacher should evaluate the guide in terms of its usefulness and make recommendations for its improvement.

WIT AND HUMOR

Phases I and II

I. SUGGESTED TOPICS

A. Content Areas

Wit and Humor is primarily designed to provide literary enjoyment and appreciation. Since appreciation is enhanced by understanding, some consideration must be given to a study of the elements of wit and humor. The course, then, includes an examination of the nature of wit and humor as well as an examination of the various ways of expressing wit and humor.

Through the study of American comedy in particular, the student should come to a clearer understanding of himself and of his society. The course contains humorous selections which include the following topics:

1. Absurdities and incongruities in American life as revealed by American humorists.
2. The element of sympathy in American comedy.
3. Laughter as a relief for social ills.
4. The presence of optimism in American life and American comedy.
5. The role of the female, the father, the child, the household pet, etc. in the American comic tradition.
6. Current television comedy and the American comic tradition.

The above themes are suggested by Carlson, *et al.* in *American Literature Themes and Writers*.

Activities:

1. Viewing - Movies, Television, Cartoons.

I. A. Activities (continued)

2. Listening - Recordings of humorous songs and monologues by prominent comedians.

3. Speaking - Participation in humorous skits and plays; class and group discussions.

4. Reading - Humorous selections from the various genres.

5. Writing - Puns; parodies of commercials, songs, short poems with emphasis on group composition.

B. Behavioral Objectives

1. Given a humorous situation, the student will explain orally how that situation functions as comedy relief to the teacher's satisfaction.

2. Given a satirical selection, the student will explain orally the author's message with 60% accuracy.

3. Given a humorous play, short story, cartoon, or monologue, the student will orally identify exaggeration as a technique in producing humor.

4. Given a list of ten puns, the student will identify the word(s) which produce the humor with 80% accuracy.

5. Given a comic situation, the student will explain orally how superiority functions as a factor in perceiving the humor to the teacher's satisfaction.

6. Given a subject, the student will write five puns relating to the subject with 60% accuracy.

7. Given a short poem and a parody of the poem, the student will identify in writing which poem is the parady with 75% accuracy.

8. Given humorous reading selections, the student will identify orally five examples of situations which were originally embarrassing but which are comical in retrospect with 60% accuracy.

I. B. (continued)

9. Given a list of comic techniques (such as exaggeration and misapplied words) used in a particular short story, the student will identify orally two examples of each technique used by the author with 70% accuracy.

10. Given a humorous selection written in dialect, the student will list in writing ten words which are misspelled to show differences in pronunciation with 70% accuracy.

NOTES

II. SUGGESTED MATERIALS

A. Required

The Lighter Side, a Scholastic Literature Unit ed. by Ned E. Hoopes and Diane A. Wilber, with Richard Armour, Consultant.

B. Teacher Materials

The Teacher's Manual to The Lighter Side is a highly recommended guide to content and method.

American Literature Themes and Writers, ed. Robert Carlsen, et al., McGraw-Hill Book Company, pp. 273-398.

Teacher's Guide for American Literature Themes and Writers, ed. G. Robert Carlsen, et al., McGraw-Hill Book Company, pp. 89-131.

BROWN, Lurene and Helen B. Wachs, "Cartoons in the Classroom" English Journal LVII (May, 1968) 662-664

MACAREE, David, "The Study of Humorous Fiction and The Education of Hyman Kaplan", English Journal LVII (March, 1968) 334-338

MINER, Marilyn E., "Charlie Brown Goes to School", English Journal LVIII (November, 1969) 1183-1185

SANDERS, Betty, "Mad Magazine in the Remedial English Class", English Journal LIX (February, 1970) 226

BERGSON, Henri and George Meredith, Comedy, Intro. by W. Sypher - $1.45 (A87) Anch. Doubleday

CORRIGAN, R. W., ed., Comedy: A Critical Anthology, (Orig.) - Price not set text ed. (3-12703). Houghton Mifflin

ENCK, John J., et al, eds., Comic in Theory and Practice. (Orig.) $2.95 Appleton

FRY, W. F., Jr., Sweet Madness: A Study of Humor. $1.95 (PB 3) Pacific Books

II. B. (continued)

JAFFE, A., Tall Tales, (Il. Orig.) $.35 (G 868).
Highland Berkley Pub.

LAUTER, Paul, Ed., Theories of Comedy (Orig) $1.95
(A 403) Anch. Doubleday

LYNN, Kenneth S., ed., Comic Tradition in America,
An Anthology of American Humor $2.45
Morton N447

ORBIN, R., Comedy Technique, $4.00 John Rain Assoc.
Current Comedy Sampler, $4.00 John Rain Assoc.

ROURKE, Constance, American Humor: A Study of the
National Character, $1.25 (A 12) Anch.
Doubleday

SCHILLING, Bernard N., Comic Spirit: Boccaccio to
Thomas Mann, $2.50 Wayne State Univ. Press

THORPE, Willard, American Humorists - (Orig.) $.95
(MPAW 42). University of Minnesota Press

C. Student Supplementary Reading

BLAKE, R.,	101 Elephant Jokes	Pyr	.40
CERF, B.,	The Laugh's On Me	PB	.35
	Out On a Limerick	PB	.35
GAINES, W.,	Brothers Mad	Bal	.50
	It's a World, World, World, World, Mad	Sig	.50
	The Mad Sampler	Sig	.50
	The Self-Made Mad	Sig	.50
GILBRETH, F., and Carey, E.	Cheaper By the Dozen	Ban	.50
HERNDON, B.,	The Humor of JFK	G.M.	.50
HYMAN, M.,	No Time for Sergeants	Sig	.60
KAUFMAN, B.,	Up the Down Staircase	Avon	.50

II. C. (continued)

KETCHAM, H.,	Dennis the Menace, Ambassador of Mischief	Crest	.40
	Dennis the Menace Happy Half Pint	Crest	.40
	Dennis the Menace Household Hurricane	Crest	.40
	Dennis the Menace Make-Believe Angel	Crest	.40
	Dennis the Menace Rides Again	Crest	.40
	Dennis the Menace Teacher's Threat	Crest	.40
	Dennis the Menace Everybody	Crest	.40
	Dennis the Menace Who Me?	Crest	.40
	In This Corner Dennis the Menace	Crest	.40
	Wanted, Dennis the Menace	Crest	.40
KETCHAM, H.,	and Harmon, B., Babysitter's Guide by Dennis the Menace	Crest	.50
LIEBERS, A.	Wit's End	G & D	.50
LINKLETTER, A.,	Kids Sure Rite Funny!	Crest	.40
MORRIS, L.,	Masterpieces of Humor	HPC	.75
NASH, O.,	The Pocket Book of Ogden Nash	PB	.50
SAROYAN, W.,	The Human Comedy	Dell	.60
	My Name Is Aram	Dell	.60
SCHULZ, C.,	For the Love of Peanuts!	Crest	.40
	Fun with Peanuts!	Crest	.40
	Good Grief, Charlie Brown!	Crest	.40
	Here Comes Charlie Brown	Crest	.40
	Here Comes Snoopy	Crest	.40
	Hey, Peanuts!	Crest	.40
	Very Funny, Charlie Brown	Crest	.40
	We're On Your Side, Charlie Brown	Crest	.40
	What Next, Charlie Brown?	Crest	.40

II. C. (continued)

SCHULZ, C.,	The Wonderful World of Peanuts	Crest	.40
	You Are Too Much, Charlie Brown	Crest	.40
SCOGGIN, M.,	Chucklebait	Dell	.50
SHULMAN, M.,	I Was a Teen-Age Dwarf	Ban	.50
TWAIN, M.,	The Adventures of Tom Sawyer	WSP	.45
	Connecticut Yankee in King Arthur's Court	WSP	.45
	Short Stories of Mark Twain	Airmont	.75

D. Films

Available from - Modern Sound Pictures, 1410 Howard
Street, Omaha, Nebraska 68102
Phone - 341-8476, Area Code 402

1. "Slapstick", 30 Minutes, $7.50 - Covers great era of visual comedy.

2. "The Clown Princes", 30 Minutes, $7.50 - Examines different styles and personalities of early Hollywood comedians.

3. "The Sad Clowns", 30 Minutes, $7.50 - Styles and techniques of Chaplin, Buster Keaton, and Harry Langdon.

4. W. C. Fields Comedies - 10 and 20 Minute Films. One Day Rental ranges from $3.00 to $6.00.

5. Most Laurel and Hardy Films - $15.00 each.

6. Laurel and Hardy's "Bean Hunks", 45 Minutes -$7.50.

7. Abbott and Costello Films, 10 Minutes - $3.00.

Available From County:

1. "Humor in Music" - 12-245 - Part I

2. "Humor in Music" - 12-246 - Part II

II. D. (Continued)

3. "Adventures of Huck Finn" - Not catalogued at this printing.

4. "Losers Weepers" - Not catalogued at this printing.

E. Records

Selected recordings of representative contemporary comedians.

III. SUGGESTED METHODS

1. Ask students to list several of their favorite television shows. How many of the shows might be called comedies? Why is comedy popular on television?

2. To introduce satire, ask students to list their favorite comedians. Some satirists will probably be named, and this leads to the discussion of the serious side of comedy.

3. The class constructs a tall tale together by listing unlikely accomplishments of an imaginary character, for example, Sid the Surfer, The Seven Eleven Pencil.

4. Discuss some common statements about humor in the American culture such as "Americans think it is funny to see parents outwitted by their children." Students find applications of the statement in television, newspapers, movies.

5. Ask every member of the class to bring in a cartoon which he thinks is funny. Use overhead projector to examine why the material is humorous.

6. Using overhead projector, show cartoons without captions for the class to caption. Compare students' captions with original.

7. Students compose a series of puns on a given theme. For example, puns about sports, fruits, etc.

8. For maximum appreciation, some reading selections should be read by the teacher.

9. Use role playing to portray humorous situations.

10. Show selected cartoons on overhead projector to demonstrate the meaning of satire, symbol, and caricature.

11. Preferences in humor are personal. Provide for individual selection of material.

MYSTERY AND INTRIGUE

Phases I and II

I. SUGGESTED TOPICS

A. Content Areas - With Characteristics

1. The Hard-Boiled Novel
    - a. Adventure story
    - b. Has a super-sleuth - generally a "private eye" such as James Bond, Sam Spade, Mickey Spillane
    - c. Suspense
    - d. Accent is on central character
2. The Pursuit Novel
    - a. Contains a spy element
    - b. Suspense as to what will happen next
    - c. Fast action
    - d. Highly physical
3. The "Who-Dun-It" Novel
    - a. Presents problem for reader to solve
    - b. Usually surprise ending brought about by a detective
    - c. Little challenge to readers' wits
    - d. Entire conflict resolved in last chapter
4. Authors and Works of Mystery and Intrigue (see reading list)
5. The Poems and Short Stories of Edgar Allan Poe
6. "Arsenic and Old Lace" (See Text: Literature of Mystery and Intrigue)
7. Selected Short Stories, Poems, Plays, Recordings and Movies (See reading list)

B. Purposes of the Course

1. To enhance the students' enjoyment of reading and viewing.
2. To provide a possible hobby.
3. To encourage the student to read for fun.

I. (Continued)

C. Behavioral Objectives

1. The students will list three characteristics of the mystery story as introduced by Edgar Allan Poe with 66% accuracy.

2. The students will list three characteristics of the "hard-boiled" novel with 66% accuracy.

3. The student will list three characteristics of the spy story with 66% accuracy.

4. The student will list three characteristics of the "who-dun-it" story with 66% accuracy.

5. Students will list five well-known mystery writers with 60% accuracy.

6. Students will list a work by each of the authors mentioned in #5 with 60% accuracy.

7. The students will witness and report to the rest of the class on a recommended movie to the satisfaction of the instructor.

8. The students will read in class the play, "Arsenic and Old Lace" and will write a test after instruction with 60% accuracy.

9. The students will read mystery poems as they listen to recordings of the poems and report orally their reactions to the poems to the rest of the class to the satisfaction of the instructor.

10. Students will list three types of mystery stories with 66% accuracy.

II. SUGGESTED MATERIALS

A. Required Materials

Text: Literature of Mystery: Four Representative Types
Gromberg - Globe Book Co., Dept. 6A, 175 Fifth
Avenue, New York, New York 10010

B. Supplementary Materials

1. Reading list, composed of:
    a. Novels
    b. Short stories
    c. Poems
    d. Plays
2. Movies based on the above novels, short stories, poems and plays. (Teacher selection)
3. Recordings of poems, scenes from plays, short stories. (Teacher selection)

C. Teacher Materials

1. Text Book
2. Teacher's Guide
3. Reading List
4. Movie Catalog
5. Record Catalog

READING - VISUAL - RECORDINGS

BIGGERS, Earl
Charlie Chan Series

CONAN-DOYLE, Arthur
The Hounds of the Baskervilles
Sherlock Holmes Books

FAIR, A. A. (Erle Stanley Gardner)
Fish or Cut Bait
The Bigger They Come
You Can Die Laughing
Others

READING - VISUAL - RECORDINGS

(continued)

GARDNER, Erle Stanley
Perry Mason Books

HITCHCOCK, Alfred
Games Killers Play
Murder For The Millions
Noose Report
Others

SERLING, Rod
The Twilight Zone
Season to be Wary
Twilight Zone Revisited
Others

WELLS, H. G.
First Man in the Moon
The Invisible Man
War of the Worlds
Others

Poems

POE, Edgar Allan
The Raven
Complete Stories and Poems of Edgar Allan Poe
Complete Tales and Poems

SINGER Series, Random House (Pub.)
Patterns of Literature (Vol. 4), Narrative and Lyric Poetry, Unit 3 (pp. 73-86)

FROST, Robert
The Witch of Coos

Others at Teacher's Discretion

Plays

HARMON, Jim
The Great Radio Heroes, Ace Books, Inc. Includes radio plays: Inner Sanctum, I Love a Mystery, Others

KESSELRING, Joseph
Arsenic and Old Lace

FLETCHER, Lucille
Sorry, Wrong Number

CHRISTIE, Agatha
Ten Little Indians

Movies

(Available on Rental Basis)

Available from: Modern Sound Pictures, Inc., 1410 Howard Street,
Omaha, Nebraska 68102

Samples: The Double Man, starring Yul Brynner, 1 day rental $37.50
Wait Until Dark, starring Audrey Hepburn, Richard Crenna, rental $52.50.
Berserk! starring Joan Crawford, rental $37.50

Short Stories

1. BENEDICT, Stewart H. (Ed.)
Tales of Terror and Suspense (Dell Books, 13 stories)

2. CONAN-DOYLE, Arthur
Sherlock Holmes: Selected Stories

Short Stories

(continued)

3. ELWOOD, Roger (ED)
   Great Spy Novels and Stories (contains 6 spy stories)
   Pyramid Books (Cape News can get it at .50/copy).

4. HITCHCOCK, Alfred
   Stories They Wouldn't Let Me Do On T.V.
   Alfred Hitchcock Presents Stories Not For The Nervous
   Stories for Late at Night
   Others

5. JACOBS, W. W.
   The Monkey's Paw

6. POE, Edgar Allan
   The Gold Bug
   Murder in Rue Morgue
   Others

7. QUEEN, Ellery
   Ellery Queen's All Star Line-Up

8. Others by Teacher Selection

III. METHODS

A. Give students a situation from a short story. Let them write a short paper on how they would react to that same situation before the story is read. Read the story aloud to the class and have the students note the similarities and differences between their own reactions and those of the character in the story.

B. Role playing to introduce plays.

C. Tie content of novels, poems, short stories and plays into game situations, i.e., a game in which a class member is accused of murder. Let him be tried in front of class with class members being the jury, prosecutor, defense, judge, etc.

D. Present trick logic problems for the class to solve.

E. Act out scenes from "Arsenic and Old Lace" using class members as characters.

F. Have some class members give oral interpretive readings of poems, such as "The Raven"; scenes from plays, such as Danny's speech in the last act of "Night Must Fall" before he is carted off to jail.

G. Methods for teaching "Rebecca" - See _Teacher's Guide to Literature of Mystery: Four Representative Types_.

H. Methods for teaching "Arsenic and Old Lace" - See _Teacher's Guide to Literature of Mystery: Four Representative Types_.

I. Methods for teaching _The Man Who Never Was_ - See _Teacher's Guide to Literature of Mystery: Four Representative Types_.

J. Methods for teaching short stories - See _Teacher's Guide to Literature of Mystery: Four Representative Types_.

K. Record a radio drama, such as "Sorry, Wrong Number", "Inner Sanctum", or "The Shadow" using students to act, do sound effects, etc.

MYSTERY AND INTRIGUE, 1713

Phase III

I. SUGGESTED TOPICS

A. Content Areas

1. Types of Mystery Stories

    * a. The puzzle
    * b. The who-dun-it
    * c. The hardboiled novel
    * d. The pursuit novel
    * e. The novel of character

2. Characteristics of the Mystery and Intrigue Story

    a. The Puzzle

    1. Suspense
    2. Swift rising action
    3. Easily recognized climax
    4. Fair play game of wits between detective and reader
    5. Presents problem for reader to figure out

    b. The Who-Dun-It

    1. Presents problem (the crime) for the reader to solve
    2. Usually surprise ending brought about by detective
    3. Accent on plot rather than on character development
    4. Very little challenge to reader's wits
    5. Entire conflict resolved in last chapter

    c. The "Hardboiled" Novel

    1. Adventure story
    2. Has a "super-sleuth" - generally a "private-eye", i.e., James Bond, Sam Spade, etc.
    3. Suspense
    4. Accent is on character

I. A. 2. (Continued)

- d. The Pursuit Novel
  - 1. Contains espionage.
  - 2. Accent is on "what" rather than on who or why.
- e. The Novel of Character
  - 1. Stress is on character analysis.
  - 2. Stress is on character interplay.
  - 3. Weak plot concerning a crime - usually murder.

3. Authors and Works of Mystery and Intrigue. (See attached reading list)

4. Elements of the Mystery Story as introduced by Edgar Allan Poe.

5. Rebecca - Daphne du Maurier

6. Arsenic and Old Lace

7. The Man Who Never Was

8. Selected short stories, poems, and movies.

B. Purposes of the Course

1. To enhance the students' enjoyment of reading.
2. To provide a hobby.
3. To encourage the student to read for fun.

C. Behavioral Objectives

1. The students will write four general characteristics of the Mystery and Intrigue story as introduced by Poe with 75% accuracy.
2. The students will list four characteristics of the puzzle story with 75% accuracy.
3. The students will list four characteristics of the Who-Dun-It with 75% accuracy.
4. The students will list four characteristics of the Hardboiled Novel story with 75% accuracy.

I. C. (Continued)

5. The students will state in a composition of 250 words where, when, why and how the mystery story started and will trace its progression to the present day to the satisfaction of the instructor.

6. Students will list the characteristics of the pursuit novel with 75% accuracy.

7. Students will list characteristics of the novel of character with 75% accuracy.

8. The students will list five well-known mystery writers with 80% accuracy.

9. The students will list two books by each of the authors mentioned in #6 with 75% accuracy.

10. The students will read three of the books on the reading list and report on the three books, either orally or written to the satisfaction of the instructor, during the 18 weeks of the course.

11. The students will witness and report on at least two recommended movies to the satisfaction of the instructor.

12. The students will read and report on at least three plays from the reading list to the satisfaction of the instructor.

13. The students will read and report on at least five poems, selected from the text or reading list to the satisfaction of the instructor.

14. Students will list five types of mystery stories with 80% accuracy.

15. Students will describe each of the types of mystery stories mentioned in #14, and list a work that is representative of each with 70% accuracy.

II. SUGGESTED MATERIALS

A. Required Materials

Text: Literature of Mystery: Four Representative Types.
(Bromberg) Globe Book Company, Dept. 6A, 175 Fifth
Avenue, New York, N.Y. 10010

B. Supplementary Materials

1. Reading list composed of:
    - a. Novels
    - b. Short Stories
    - c. Poems
    - d. Plays
2. Movies (Teacher selection)
3. Recordings (Teacher selection)

C. Teacher Materials

1. Text Book
2. Teacher's Guide
3. Reading List
4. Movie Catalogue
5. Record Catalogue

III. METHODS

A. Give students a situation from a short story. Let them write a short paper on how they would react to that same situation before the story is read. Read the story aloud to the class and have the students note the similarities and differences between their own reactions and those of the character in the story.

B. Role playing to introduce plays.

C. Tie content of novels, poems, short stories and plays into game situations, i.e., a game in which a class member is accused of murder. Let him be tried in front of class with class members being the jury, prosecutor, defense, judge, etc.

D. Present trick logic problems for the class to solve.

E. Act out scenes from Arsenic and Old Lace using class members as characters.

F. Let class members dramatize scenes from Rebecca.

G. Have some class members give oral interpretive readings of poems, such as "The Raven"; scenes from plays, such as Danny's speech in the last act of "Night Must Fall" before he is carted off to jail.

H. Assign outside readings from books, plays, short stories, poems for periodic reports.

MYSTERY AND INTRIGUE

Book List

AMBLER, Eric
- Background to Danger
- Cause for Alarm
- Coffin for Dimitrios
- Dirty Story
- Journey Into Fear

BIGGERS, Earl
- "Charlie Chan" Books

BRADBURY, Ray
- Fahrenheit 451

BUCHAN, John
- The Thirty Nine Steps

CAPOTE, Truman
- In Cold Blood

CONAN-DOYLE, Arthur
- The Hound of the Baskervilles
- "Sherlock Holmes" Books

CHRISTIE, Agatha
- And Then There Were None
- Body in the Library
- Easy to Kill
- The Murder of Roger Ackroyd
- "Poirot" Books

COLLINS, Wilkie
- The Moonstone
- No Name
- Woman in White

Du MAURIER, Daphne
- Flight of the Falcon
- The Glass Blowers
- Jamaica Inn
- My Cousin, Rachel
- The Parasites
- Rebecca

MYSTERY AND INTRIGUE

Book List

(continued)

FAIR, A. A. (Erle Stanley Gardner)
- Fish or Cut Bait
- The Bigger They Come
- You Can Die Laughing

GARDNER, Erle Stanley
- Case of the Haunted Husband
- "Perry Mason" Books

GREENE, Graham
- The Third Man

HARMON, Jim
- The Great Radio Heroes (Paperback) Includes "Inner Sanctum", "I Love a Mystery", "Sherlock Holmes". Ace Books, Inc.

HILTON, James
- Lost Horizon

HIGBY, Mary Jane
- Tune In Tomorrow (Includes radio plays - "The Shadow")

HITCHCOCK, Alfred
- Games Killers Play
- Murder For The Millions
- Noose Report
- Others

MACDONALD, John D.
- Area of Suspicion
- Cry Hard, Cry Fast
- The Executioners
- Girl in the Plain Brown Wrapper
- The Quick Red Fox
- Others

MYSTERY AND INTRIGUE

Book List

(continued)

MACDONALD, Ross
- Archer in Hollywood
- Black Money
- The Drowning Pool
- The Ferguson Affair
- Others

NATHAN, Robert
- Portrait of Jennie
- Journal for Josephine
- Juliet in Mantua

NORDHOFF, Charles and HALL, James
- The Hurricane

SAYERS, Dorothy
- Clouds of Witness
- Gaudy Night
- Busman's Honeymoon

SERLING, Rod
- The Twilight Zone
- Season to be Wary
- Requiem for a Heavyweight
- Twilight Zone Revisited

STEVENSON, Robert L.
- Dr. Jekyll and Mr. Hyde

SHELLEY, Mary
- Frankenstein

STOUT, Rex
- Too Many Clients
- The Right to Die
- How Like a God
- "Nero Wolfe" Books

MYSTERY AND INTRIGUE

Book List

(continued)

TRAVERS, B.
Treasures of Sierra Madre

WELLS, H. G.
First Men in the Moon

Poems

POE, Edgar Allan
"The Raven"
Complete Stories and Poems of Edgar Allan Poe
Complete Tales and Poems
Doubleday 1966

SINGER, Random House (Pub.)
Patterns of Literature (Vol. 4)
Narrative and Lyric Poetry Unit 3 (pp. 73-86)

FROST, Robert
The Witch of Coos

Plays

KESSELRING, Joseph
Arsenic and Old Lace

CHRISTIE, Agatha
Ten Little Indians
Witness for the Prosecution

WILLIAMS, Emlyn
Night Must Fall

FLETCHER, Lucille
Sorry, Wrong Number

MYSTERY AND INTRIGUE

Book List

(continued)

TRAVERS, B.
    Treasure of Sierra Madre

WELLS, H. G.
    First Men in the Moon

Poems

POE, Edgar Allan
    "The Raven"
    Complete Stories and Poems of Edgar Allan Poe
    Complete Tales and Poems
    Doubleday, 1966

SINGER, Random House (Pub.)
    Patterns of Literature (Vol. 4)
    Narrative and Lyric Poetry Unit 3 (pp. 73-86)

FROST, Robert
    The Witch of Coos

Plays

KESSELRING, Joseph
    Arsenic and Old Lace

CHRISTIE, Agatha
    Ten Little Indians
    Witness for the Prosecution

WILLIAMS, Emlyn
    Night Must Fall

FLETCHER, Lucille
    Sorry, Wrong Number

MYSTERY AND INTRIGUE

Plays

(continued)

INGE, William
The Dark at the Top of the Stairs

VANE, Sutton
Outward Bound
Others

Movies
(Available on Rental Basis)

1. The Double Man, starring Yul Brynner, 1 day rental $37.50
2. Wait Until Dark, starring Audrey Hepburn, Richard Crenna, rental $52.50
3. Berserk! starring Joan Crawford (circus setting) rental $37.50
4. Blood on the Sun #94, starring James Cagney

Others available from Modern Sound Pictures, Inc., 1410 Howard Street, Omaha, Nebraska 68102

Short Stories

1. Those in Text.
2. BRADBURY, Ray
   Vintage Bradbury
   Others
3. BENEDICT, Stewart H.
   Tales of Terror and Suspense
   (contains 13 short stories) Dell Publishing Company

MYSTERY AND INTRIGUE

Short Stories

(continued)

4. CAPOTE, Truman
   Selected Writings

5. CONAN-DOYLE, Arthur
   Sherlock Holmes: Selected Stories

6. DALY, Maureen
   My Favorite Suspense Stories

7. ELWOOD, Roger
   Great Spy Novels and Stories (contains 6 spy stories)
   Pyramid Books

8. HARDY, Thomas
   "The Three Strangers"

9. HAWTHORNE, Nathaniel
   "Young Goodman Brown"

10. HITCHCOCK, Alfred
    Games Killers Play
    Stories They Wouldn't Let Me Do On T.V.
    Alfred Hitchcock Presents Stories Not For The Nervous
    Stories For Late At Night
    Others

11. JACOBS, W. W.
    "The Monkey's Paw"

12. O'CONNOR, Flannery
    Mystery and Manners Occasional Prose

13. POE, Edgar Allan
    "The Gold Bug"
    "Fall of the House of Usher"
    "Murder in Rue Morgue"

14. QUEEN, Ellery
    Ellery Queen's All Star Line-Up
    Others

CONTEMPORARY LITERATURE

INTRODUCTION

The suggestions made for the contemporary literature course are results of the language arts committee in an effort to aid instructors teaching contemporary literature for the first time.

The selection of the text, The World's Best Contemporary Short Stories was an arbitrary choice due to the limited materials in print.

The course is designed to introduce students to world literature from 1940 to the present.

Most contemporary poetry is recorded; therefore, it is recommended that the teacher use records that are relevant to the materials presented in his unit.

CONTEMPORARY LITERATURE FROM 1940

Phases II, III, IV, V

(One Semester)

The content area should not be limited to any one genre. The teacher should review the text and key in supplemental materials, such as plays, novels, and poetry.

I. SUGGESTED TOPICS

A. Content Area

1. Existential philosophy through literature. (Effect upon and use in contemporary literature)
2. Anti-hero literature
3. Black humor
4. Satire
5. Psychological autobiography
6. Contemporary man vs. his society
7. Man vs. materialism
8. Man vs. man
9. Man vs. nature
10. Man's alienation

B. Behavioral Objectives - Phase II

1. Given a play, short story, or novel, the student will orally identify the protagonist with 60% accuracy.
2. Given a play, short story, or novel, the student will orally identify the antagonist with 60% accuracy.
3. Given a play, short story, or novel, the student will list five characteristics of the protagonist with 60% accuracy.

I. B. (Continued)

4. Given a play, short story, or novel, the student will list five characteristics of the antagonist with 60% accuracy.

5. Given a play, short story, or novel, the student will state orally why a specific character is the antagonist.

6. Given a play, short story, or novel, the student will state orally why a specific character is the protagonist.

7. Given a play, short story, or novel, the student will state orally the time element in which the story takes place with 60% accuracy.

8. Given a play, short story, or novel, the student will state orally the place in which the story takes place with 60% accuracy.

9. Given a play, short story, or novel, the student will state orally the setting of the story with 60% accuracy.

10. Given a play, short story, or novel, the student will respond orally to questions pertaining to the protagonist with 60% accuracy.

11. Given a play, short story, or novel, the student will respond orally to questions pertaining to the antagonist with 60% accuracy.

12. Given a play, short story, or novel, the student will list three characteristics for each character with 60% accuracy.

13. Given a play, short story, or novel, the student will list the characters in order of importance with 60% accuracy.

14. Given a play, short story, or novel, the student will write a summary of the exposition with 60% accuracy.

15. Given a play, short story, or novel, the student will respond orally to questions pertaining to the exposition with 60% accuracy.

I. B. (Continued)

16. Given a play, short story, or novel, the student will describe in writing the major conflict with 60% accuracy.

17. Given a play, short story, or novel, the student will identify orally the conflict between two characters with 60% accuracy.

18. Given a play, short story, or novel, the student will identify orally the conflict within a character with 40% accuracy.

19. Given a play, short story, or novel, the student will identify orally the conflict between a character and society with 50% accuracy.

20. Given a play, short story, or novel, the student will identify orally the conflict between a character and an object with 50% accuracy.

21. Given a play, short story, or novel, the student will respond orally to questions pertaining to the major conflict of the character with 60% accuracy.

22. Given a play, short story, or novel, the student will state in writing the resolution of the conflict with 60% accuracy.

23. Given a play, short story, or novel, the student will list in writing the events that lead to the climax with 60% accuracy.

24. Given a play, short story, or novel, the student will respond orally to questions pertaining to rising action with 60% accuracy.

25. Given a play, short story, novel, or poem, the student will identify orally the author's message with 60% accuracy.

26. Given a play, short story, novel or poem, the student will respond orally to questions on author's message with 60% accuracy.

I. B. (Continued)

27. Given a poem or short story, the student will enumerate orally statements that make or suggest comparisons between unlike things with 60% accuracy.

28. Given a poem or short story, the student will list orally all stated comparisons with 60% accuracy.

29. Given a poem or short story, the student will identify orally which of two unlike words is the word used as the symbol with 60% accuracy.

30. Given a poem or short story, the student will write his interpretation of a given symbol. (Not measurable objectively)

C. Behavioral Objectives - Phase III

1. Given a play, short story, or novel, the student will orally identify the protagonist with 70% accuracy.

2. Given a play, short story, or novel, the student will orally identify the antagonist with 70% accuracy.

3. Given a play, short story, or novel, the student will list five characteristics of the protagonist with 70% accuracy.

4. Given a play, short story, or novel, the student will list five characteristics of the antagonist with 70% accuracy.

5. Given a play, short story, or novel, the student will state orally why a specific character is the antagonist.

6. Given a play, short story, or novel, the student will state orally why a specific character is the protagonist.

7. Given a play, short story, or novel, the student will state orally the time element in which the story takes place with 70% accuracy.

8. Given a play, short story, or novel, the student will state orally the place in which the story takes place with 70% accuracy.

I. C. (Continued)

9. Given a play, short story, or novel, the student will state orally the setting of the story with 70% accuracy.

10. Given a play, short story, or novel, the student will respond orally to questions pertaining to the protagonist with 70% accuracy.

11. Given a play, short story, or novel, the student will respond orally to questions pertaining to the antagonist with 70% accuracy.

12. Given a play, short story, or novel, the student will list three characteristics for each character with 70% accuracy.

13. Given a play, short story, or novel, the student will list the characters in order of importance with 70% accuracy.

14. Given a play, short story, or novel, the student will write a summary of the exposition with 70% accuracy.

15. Given a play, short story, or novel, the student will respond orally to questions pertaining to the exposition with 70% accuracy.

16. Given a play, short story, or novel, the student will describe in writing the major conflict with 70% accuracy.

17. Given a play, short story, or novel, the student will identify orally the conflict between two characters with 70% accuracy.

18. Given a play, short story, or novel, the student will identify orally the conflict within a character with 50% accuracy.

19. Given a play, short story, or novel, the student will identify orally the conflict between a character and society with 60% accuracy.

20. Given a play, short story, or novel, the student will identify orally the conflict between a character and an object with 60% accuracy.

I. C. (Continued)

21. Given a play, short story, or novel, the student will respond orally to questions pertaining to the major conflict of the character with 70% accuracy.

22. Given a play, short story, or novel, the student will state in writing the resolution of the conflict with 70% accuracy.

23. Given a play, short story, or novel, the student will list in writing the events that lead to the climax with 70% accuracy.

24. Given a play, short story, or novel, the student will respond orally to questions pertaining to rising action with 70% accuracy.

25. Given a play, short story, novel, or poem, the student will identify orally the author's message with 70% accuracy.

26. Given a play, short story, novel, or poem, the student will write a critical appraisal of the author's message with 70% accuracy.

27. Given a poem or a short story, the student will enumerate orally statements that make or suggest comparisons between unlike things with 70% accuracy.

28. Given a poem or a short story, the student will list orally all stated comparisons with 70% accuracy.

29. Given a poem or a short story, the student will identify orally which of two unlike things is used as the symbol with 70% accuracy.

30. Given a poem or a short story, the student will write his interpretation of a given symbol. (Not measurable objectively)

D. Behavioral Objectives - Phase IV

1. Given a short story, play or novel, the student will write a summary of the plot with 80% accuracy.

I. D. (Continued)

2. Given a short story, play, or novel, the student will discuss orally the literal meaning of a passage of prose with 80% accuracy.

3. Given a poem, the student will discuss orally the literal meaning of a passage of poetry with 80% accuracy.

4. Given a passage of prose or poetry, the student will write a paragraph which interprets the prose or poetry on more than one level with 60% accuracy.

5. Given a line of poetry, the student will paraphrase it orally with 80% accuracy.

6. Given a short poem, the student will write a paraphrase of the poem in one paragraph with 80% accuracy.

7. Given a poem or a short story, the student will orally explain a figure of speech used in the genre with 80% accuracy.

8. Given a poem or short story, the student will explain in writing the use of figures of speech with 80% accuracy.

9. Given a poem, play, novel or short story, the student will interpret in writing a symbol with 80% accuracy.

10. Given a poem, short story, play or novel, the student will list metaphors and similes with 80% accuracy.

11. Given a poem, short story, play or novel, the student will discuss orally the use of irony with 80% accuracy.

12. Given a poem, short story, play or novel, the student will discuss orally the use of understatement with 80% accuracy.

13. Given a poem, short story, play or novel, the student will write a paragraph analyzing a quotation with 80% accuracy.

I. D. (Continued)

14. Given a poem, play, short story or novel, the student will write paragraphs discussing the elements of form and structure with 80% accuracy.

15. Given a poem, the student will orally identify the speaker with 80% accuracy.

16. Given the following list of terms used in literature, the student will write one sentence definitions of each with 80% accuracy.

conflict
protagonist
antagonist
act
scene
plot
character
setting
satire
allusion
dramatic irony
paradox
flashback
viewpoint
foreshadowing
atmosphere
mood
diction
narrator
motif
alliteration
assonance
free verse
blank verse
sonnet
ode
elegy
symbol
couplet
meter
rhyme
verse
stanza
allegory
parable
legend
myth
parody
prologue
epilogue
chorus
archetype
flashback
climax
resolution
1st person
3rd person
omniscient
image

17. Given examples of myths and legends, the student will write a paragraph examining the differences with 80% accuracy.

18. Given examples of fiction and non-fiction, the student will write a paragraph explaining the difference with 80% accuracy.

19. Given examples of prose and poetry, the student will write a paragraph explaining the difference with 80% accuracy.

20. Given a poem, short story or novel, the student will discuss orally the author's use of imagery with 70% accuracy.

I. D. (Continued)

21. Given a poem, short story, novel, or play, the student will discuss orally the point of view with 80% accuracy.

22. Given a play, short story, or novel, the student will write an essay discussing the use of foreshadowing with 80% accuracy.

23. Given a play, short story, or novel, the student will write an essay discussing the author's treatment of time, place, and setting with 80% accuracy.

24. Given a short story, the student will write an essay discussing specific techniques the author uses to achieve reality with 80% accuracy.

25. Given a short story or a novel, the student will discuss orally the conflict presented with 80% accuracy.

26. Given a short story or a novel, the student will write an essay discussing the rules of the protagonist and antagonist with 80% accuracy.

27. Given a play, short story or novel, the student will write an essay discussing the author's treatment of character with 80% accuracy.

28. Given a poem, play, short story, or novel, the student will discuss orally the author's purpose with 80% accuracy.

29. Given a short story or a novel, the student will orally discuss the conflict with 80% accuracy.

30. Given a play, short story or novel, the student will discuss orally the motivation of a character's actions with 80% accuracy.

31. Given a play, novel, short story or poem, the student will write an essay on the major theme with 80% accuracy.

32. Given a play, short story, novel or poem, the student will discuss orally the author's attitude toward his society with 80% accuracy.

I. D. (Continued)

33. Given a play, short story, or novel, the student will orally discuss the themes presented in one work compared with the themes presented in another work with 80% accuracy.

34. Given a play, short story, or novel, the student will discuss orally the themes of good versus evil with 80% accuracy.

35. Given a play, short story, poem or novel, the student will discuss orally the theme of identity with 80% accuracy.

36. Given a short story, play, novel or poem, the student will discuss orally the themes relating to contemporary society with 80% accuracy.

E. Behavioral Objectives - Phase V

1. Given a short story, play, or novel, the student will write a summary of the plot with 90% accuracy.

2. Given a short story, play, or novel, the student will discuss orally the literal meaning of a passage of prose with 90% accuracy.

3. Given a poem, the student will discuss orally the literal meaning of a passage of poetry with 90% accuracy.

4. Given a passage of prose or poetry, the student will write a paragraph which interprets the prose or poetry on more than one level with 70% accuracy.

5. Given a line of poetry, the student will paraphrase it orally with 90% accuracy.

6. Given a short poem, the student will write a paraphrase of the poem, in one paragraph with 90% accuracy.

7. Given a poem or a short story, the student will orally explain a figure of speech used in the genre with 90% accuracy.

I. E. (Continued)

8. Given a poem or a short story, the student will explain in writing the use of figures of speech with 90% accuracy.

9. Given a poem, play, novel or short story, the student will interpret in writing a symbol with 90% accuracy.

10. Given a poem, short story, play or novel, the student will list metaphors and similes with 90% accuracy.

11. Given a poem, short story, play or novel, the student will discuss orally the use of irony with 90% accuracy.

12. Given a poem, short story, play or novel, the student will discuss orally the use of understatement with 90% accuracy.

13. Given a poem, short story, play or novel, the student will write a paragraph analyzing a quotation with 90% accuracy.

14. Given a poem, play, short story or novel, the student will write paragraphs discussing the elements of form and structure with 90% accuracy.

15. Given a poem, the student will orally identify the speaker with 90% accuracy.

16. Given the following list of terms used in literature, the student will write one sentence definitions of each with 90% accuracy.

conflict
protagonist
antagonist
act
scene
plot
character
setting
satire
allusion
dramatic irony
paradox

diction
narrator
motif
alliteration
assonance
free verse
blank verse
sonnet
ode
elegy
symbol
couplet

parable
legend
myth
parody
prologue
epilogue
chorus
archetype
flashback
climax
1st person
resolution

I. E. 16. (Continued)

flashback
viewpoint
foreshadowing
atmosphere
mood
meter
rhyme
verse
stanza
allegory
3rd person
omniscient
image

17. Given examples of myths and legends, the student will write a paragraph examining the differences with 90% accuracy.

18. Given examples of fiction and non-fiction, the student will write a paragraph explaining the difference with 90% accuracy.

19. Given examples of prose and poetry, the student will write a paragraph explaining the differences with 90% accuracy.

20. Given a poem, short story, or novel, the student will discuss orally the author's use of imagery with 80% accuracy.

21. Given a poem, short story, novel, or play, the student will discuss orally the point of view with 90% accuracy.

22. Given a play, short story or novel, the student will write an essay discussing the use of foreshadowing with 90% accuracy.

23. Given a play, short story, or novel, the student will write an essay discussing the author's treatment of time, place, and setting with 90% accuracy.

24. Given a short story, the student will write an essay discussing specific techniques the author uses to achieve reality with 90% accuracy.

25. Given a short story or novel, the student will discuss orally the conflict presented with 90% accuracy.

26. Given a short story or novel, the student will write an essay discussing the roles of the protagonist and antagonist with 90% accuracy.

I. E. (Continued)

27. Given a play, short story or novel, the student will write an essay discussing the author's treatment of character with 90% accuracy.

28. Given a poem, play, short story or novel, the student will discuss orally the author's purpose with 90% accuracy.

29. Given a short story or a novel, the student will orally discuss the conflict with 90% accuracy.

30. Given a play, short story or novel, the student will discuss orally the motivation of a character's actions with 90% accuracy.

31. Given a play, novel, short story or poem, the student will write an essay on the major theme with 90% accuracy.

32. Given a play, short story, novel or poem, the student will discuss orally the author's attitude toward his society with 90% accuracy.

33. Given a play, short story, or novel, the student will discuss orally the themes of good versus evil with 90% accuracy.

34. Given a play, short story, poem, or novel, the student will discuss orally the theme of identity with 90% accuracy.

35. Given a short story, play, novel or poem, the student will discuss orally the themes relating to contemporary society with 90% accuracy.

II. METHODS

The following methods are suggested for all phases.

A. Establish a purpose for reading the poem. Through introductory notes the teacher can carry on a discussion so that the meaning of the poem has related significance to the lives of the class. (Action in the Language Arts, Orange County, Florida)

B. Build interest and provide background. Aids to motivation are tales of personal experiences, records, filmstrips, related stories and poems, slides, pictures, newspaper and magazine articles. (Action in the Language Arts, Orange County, Florida)

C. Read the selection. Help students read poetry well. Poems can be made vivid by dramatic reading; the voice can create mood by rate of speech, pitch, and emphasis. Mood can also be created through facial expressions. (Action in the Language Arts, Orange County, Florida)

D. Guide the discussion. Develop lively questions that stimulate creative thinking rather than reporting unimportant details. Explain unfamiliar concepts, detect student's difficulties, and try to gain insight into student's behavior. Try to stimulate extended reading activities.

E. Force memorization.

Note: For a more detailed approach to the teaching of poetry the teacher should review The Teaching of High School English, J. N. Hook, pages 186 through 218.

The teacher should review the Flanders/Ammadon approach to inductive teaching.

F. Historical Approach

The historical approach emphasizes the biography of the writer and the literary and historical events of the age in which he lived. (Hook)

II. (Continued)

G. The Sociopsychological Approach

The teacher attempts to help students increase their knowledge of people, add to their understanding of the age in which the literature was written, and apply this knowledge and understanding to current living. (Hook)

H. The Emotive Approach

Treats literature as a living thing. Can awaken doubters to a realization that beauty and pleasure may originate outside Hollywood. (Hook)

I. The Paraphrastic Approach

Teacher and class repeat in their own words what the author has said, the attention being to uncover the exact meaning lurking behind each of the author's sentences, paragraphs, or stanzas.

J. The Analytical Approach

This approach involves examining the ideas, the imagery, the mechanics, and the tone of a piece of writing in order to discover what each contributes to the total impression. Helps student see the composition as a whole. (Hook)

Note: The over-use of any one of the approaches is objectionable. It is suggested that the teacher use a combination of approaches for the best results.

For further reference to approaches see The Teaching of High School English, by J. N. Hook, pages 119 through 142.

III. MATERIALS

A. *Required Materials*

World's Best Contemporary Short Stories, an Ace Star Book,
1120 Avenue of the Americas, New York, New York 10036

B. *Supplementary Materials*

1. The *Man Series*. McDougal, Littell and Company.
2. *American Literature From 1945*. McCormick-Mathers
3. *English Literature From 1945*. McCormick-Mathers
4. *Best Short Stories of the Modern Age*. Angus, Ed. Fawcett.
5. *Contemporary American Short Stories*. Angus and Angus. Fawcett.
6. *Modern American Short Stories*. Stern. Washington Square Press.
7. *Points of View* (An anthology of short stories) McElhaney and Mofett. New American Library.
8. *Ten Modern American Short Stories*. Sohn, Ed. Bantam Books.
9. *The Pocket Book of American Verse*. Oscar Williams, Ed. Washington Square Press.
10. *Short Story Masterpieces*. Warren and Erskine. Dell.
11. *The Mentor Book of Asian Literature*. Mentor.
12. *Modern European Poetry*. Barnstone. Bantam Books.
13. *Rosenkrantz and Guilderstern are Dead*. Tom Stoppard. Grove Press.
14. *Famous American Plays of the Forties*. Dell
15. *Famous American Plays of the Fifties*. Dell.

III. C. (Continued)

16. *Voices of Man Series.* Addison Wesley

Phase II:

a. *I Have a Dream*

b. *The Drinking Gourd*

c. *As I Grew Older*

d. *Homecoming*

e. *This Is Just To Say*

Phase III:

a. *Let Us Be Men*

b. *Face To Face*

c. *The Eyes of Love*

17. *Themes and Writers Series.* Webster-McGraw Hill.

Phase III:

a. *Encounters*

b. *American Literature*

c. *Western Literature*

18. Singer Random House Series. L. W. Singer Company

Phases III, IV, and V:

a. *The Literature of America*, Vols. 3 and 4

b. *The Literature of England*, Vol. 4

19. Selected records as they pertain to particular units.

III. (Continued)

C. Suggested Contemporary Authors

The following list includes a wide range of writers who have influenced or are of importance to contemporary literature. The list is not meant to be exclusive; many other contemporary authors are equally appropriate in a course of this nature. Teachers should use discretion in selecting contemporary material since much of it is not suitable for classroom use.

1. Graham Greene
2. E. M. Forster
3. Rod McKuen
4. Joseph Heller
5. Albert Camus
6. Saul Bellow
7. Simon and Garfunkle
8. Ray Bradbury
9. John Steinbeck
10. Daphne DuMaurier
11. Lo Shu
12. John Angus
13. Cameron Duodu
14. Dylan Thomas
15. Rupert Brooke
16. Bernard Malamud
17. E. E. Cummings

III. C. (Continued)

18. James Street
19. Max Shulman
20. Ernest Hemingway
21. William Faulkner
22. Walter de la Mare
23. Elizabeth Bowen
24. Evelyn Waugh
25. Frank O'Connor
26. John Updike
27. T. S. Eliot
28. Stephen Spender
29. John Betjeman
30. Ted Hughes
31. Blood, Sweat and Tears
32. W. Somerset Maugham
33. Yevgeny Yevtushenko
34. Eric Cameron
35. Lawrence Ferlinghetti
36. William Saroyan
37. Leroi Jones
38. Manuel Rojas
39. Rod Serling

III. C. (Continued)

40. John Lennon and Paul McCartney
41. Frank Yerby
42. Carl Sandburg
43. Roald Dahl
44. Archibald MacLeish
45. James Thurber
46. Pete Seeger
47. Truman Capote
48. Robert Penn Warren
49. S. J. Perelman
50. Robert Hillyer
51. Ogden Nash
52. Howard Nemerov
53. Tennessee Williams

DRAMATIC LITERATURE

Phases III, IV, V

I. SUGGESTED TOPICS

A. Content Areas

1. The nature of drama and its difference from other literary types.
2. Essential elements of the drama
    a. Setting
    b. Characters
        (1) Protagonist
        (2) Antagonist
        (3) Secondary characters
            (a) Static characters
            (b) Stereotyped characters
    c. Dialogue
    d. Action
    e. Plot
        (1) Exposition
        (2) Complication
        (3) Climax
        (4) Resolution
        (5) Subplots

I. A. (Continued)

3. The definition of tragedy and comedy

4. Characteristics of classical and modern drama

B. Behavioral Objectives - Phase III

1. The nature of drama

a. Given a play, the student will discuss its difference from other literary types.

b. Given a list of characteristics of several literary types, the student will select those characteristics appropriate to dramatic literature.

c. The student will write a definition of drama as a form of literature.

2. Essential elements of the drama

a. Setting

(1) Given the setting of a play, the student will make a sketch, model, or schematic diagram of that setting which places the objects, furniture, hangings, etc., on a stage.

(2) Given the setting of a play, or of one scene in a play, the student will identify the mood the playwright is creating in that setting.

(3) Given the setting of a play, the student will discuss the relationship of the setting to the action of the drama.

(4) Given the setting of a play, or of one scene in a play, the student will discuss the setting as a reflection of the characters of the play.

b. Characters

(1) The student will distinguish between the major and minor characters of a given drama.

I. B. 2. b. (Continued)

(2) The student will identify the protagonist in a given drama.

(3) The student will identify the antagonist in a given drama.

(4) The student will select static characters in a given drama. and will state orally or in writing why such characters are static.

(5) The student will distinguish orally between stereotyped and static characters.

(6) The student will write a definition of a stereotype and give examples from plays he has read.

(7) The student will write a definition of protagonist, and give examples from plays he has read.

(8) The student will write a definition of antagonist, and give examples from plays he has read.

(9) The student will write a definition of static character, and give examples from plays he has read.

(10) The student will discuss the playwright's use of stage directions as a clue to character.

(11) Given a play, the student will discuss the use of dialogue as a clue to character.

(12) Given a play, the student will discuss the use of action and gesture as a clue to character.

(13) Given a play, the student will discuss the relationships between protagonist, antagonist, and other characters in the play.

I. B. 2. b. (Continued)

(14) Given a play, the student will discuss the personality traits of any given character, giving examples from the text of the play to support his statements about the character.

(15) Given a play, the student will discuss the motivating factors of any given character, giving examples from the text of the play to support his statements about the motivation of that character.

(16) Given a character from a play he has studied, the student will write a description of that character and his motivation in the play.

(17) Given a major character in a play he has studied, the student will discuss the change(s) in that character from the beginning to the end of the play,and will give examples of points where the playwright shows that character changing.

c. Dialogue

(1) Given a lengthy passage of dialogue from a play, the student will discuss the language of the dialogue as a clue to the social class and personality of the characters speaking it.

(2) Given a play, the student will discuss the dialogue as an indication of what each character thinks about himself and his relationship to other characters in the play.

(3) Given a play, the student will discuss the dialogue of other characters as an indication of the character of the protagonist.

(4) Given a play, the student will discuss the dialogue of other characters as an indication of the character of the antagonist.

I. B. 2. c. (Continued)

(5) Given a play, the student will discuss orally the dialogue of one character as an indication of the characteristics of another character.

(6) Given a play, the student will compare the dialogue to the language of everyday conversation, and will make distinctions between dramatic dialogue and everyday conversation.

(7) Given a classic play, the student will discuss the literary conventions used in the dialogue of that play.

(8) The student will discuss the use of figurative and imaginative language in the dialogue of a given play.

(9) The student will discuss the use of humor, wit, irony, parody, and satire in the dialogue of a given play.

(10) The student will discuss the use of dialogue as a means of furthering the action of a given play.

(11) Given passages of dialogue from several different plays he has studied, the student will identify the speaker of the dialogue, the play in which it appeared, and the importance of the dialogue to the action of the play by matching the speaker, dialogue, and play correctly, and writing a statement concerning the relevance of dialogue to action.

d. Action

(1) In a given play, the student will list the events of the action of the play.

(2) Given a random list of events in a play, the student will arrange them in the order in which they actually occur.

I. B. 2. d. (Continued)

(3) Given a play, the student will list events which have occurred before the time the action of the play opens, and which are important to the development of the action of the play.

(4) The student will discuss the relationship of the setting in a given scene or play to the action taking place in that setting.

(5) The student will discuss the relationship of the dialogue of a given play to the action of the play.

(6) The student will distinguish between action and plot.

(7) The student will discuss the effect of off-stage action on the on-stage action of the play.

e. Plot

(1) The student will define orally and in writing the term "exposition."

(2) Given a play, the student will identify the section of the play which is exposition.

(3) Given a play, the student will state what information the playwright introduces in the exposition.

(4) Given a play, the student will state the basic conflict of the play and name the characters involved in that conflict.

(5) Given a play, the student will list the episodes which compose the rising action or complication of the play.

(6) In a given play, the student will discuss how the rising action of the play produces suspense.

I. B. 2. e. (Continued)

(7) In a given play, the student will discuss the relationship of the episodes composing the rising action to the major conflict of the play.

(8) Given an early act of a traditional play, the student will state the direction in which succeeding action is likely to move.

(9) Given a play with a protagonist, the student will state the internal conflict of that protagonist and its relationship to the basic conflict of the play.

(10) The student will write a definition of climax, and give examples to support his definition from the plays he has read.

(11) In a given play, the student will state orally the point at which the climax occurs.

(12) In a given play, the student will list the events leading up to the climax.

(13) In a given play, the student will state the nature of the decision, discovery, or confrontation to be made by the protagonist.

(14) The student will discuss how the climax resolves the basic conflict of a given play.

(15) The student will write a definition of resolution, and give examples to support his definition from plays he has read.

(16) The student will discuss the resolution or falling action of a given play.

(17) The student will discuss the artistic consistency of the resolution of a given play.

(18) The student will identify and list the events of the subplot in a given play containing a subplot.

I. B. 2. e. (Continued)

(19) The student will discuss the relationship of the subplot(s) of a given play to the major plot.

(20) The student will discuss the resolution of the subplot(s) of a given play.

(21) The student will discuss the artistic consistency of the resolution of the subplot(s) of a given play.

(22) Given a play, the student will be able to list in writing the events of the rising action, the climax, and the events of the resolution.

(23) Given a play, the student will discuss in writing the theme of that play as a statement of the conflict of the play, and will state how the playwright arranges the events of the action to illustrate the nature of the conflict.

3. Tragedy and Comedy

a. The student will list in writing the major characteristics of classical tragedy.

b. The student will list in writing the major characteristics of comedy.

c. Given a play, the student will state orally or in writing whether it is a tragedy or a comedy, and will discuss the elements of that play which classify it as either tragedy or comedy.

4. Characteristics of classical and modern drama

a. Given a group of classical and modern plays, the student will discuss the salient differences between the two.

b. Given a series of selections from both modern and classic dramas they have read, the students will identify the plays as either modern or classic, and state the characteristics which classify them as modern or classic.

I. (Continued)

C. Behavioral Objectives - Phases IV and V

1. All of the objectives listed under Phase III.

2. Textual Meaning

    a. The student will write a plot summary of a given play in one paragraph.

    b. The student will interpret the literal and symbolic meaning in a given play, or a given passage of that play.

3. Form and Structure

    a. The student will write an outline of the structure of a given play.

    b. The student will write an essay comparing the structure of one given play to that of another.

    c. The student will write an essay discussing the relationship between one scene in a given play and the play.

4. Style

    a. The student will write an essay discussing the use of irony in a given drama(s).

    b. The student will write an essay discussing the literary techniques and diction used in a given drama(s).

    c. The student will write an essay discussing the playwright's treatment of time, place, setting, and dialogue in a given drama.

5. Themes

    a. The student will write an essay discussing the playwright's purpose and his attainment of that purpose.

I. C. 5. (Continued)

b. The student will write an essay discussing the conflict presented in a given drama and the playwright's treatment of that conflict.

c. The student will write an essay discussing the motivation of a given character in a drama, and the relationship between that character's motivation and the conflict in the drama.

d. The student will write an essay demonstrating how the minor themes of a given drama function in that drama.

e. The student will write an essay discussing the themes of one dramatist.

f. The student will write an essay tracing the use of a theme in the works of several dramatists.

6. Tragedy and Comedy

a. The student will write an essay discussing the concept of tragedy in the work of a given playwright.

b. The student will write an essay discussing the concept of comedy in the work of a given playwright.

c. The student will write an essay discussing the concept of tragedy in the history of the drama, citing specific examples from the plays he has studied.

d. The student will write an essay discussing the concept of comedy in the history of the drama, citing specific examples from the plays he has studied.

7. Characteristics of classical and modern drama

a. The student will write an essay on one aspect of the history and development of the drama.

b. The student will write an essay comparing the classic and modern frame of reference as it operates in drama.

II. SUGGESTED MATERIALS

A. Recommended Texts - Phases III, IV, V

1. Barrows, Marjorie Wescott, *et al*. *The American Experience: Drama*. Literary Heritage series. New York: The MacMillan Company, 1968.
2. ____. *The English Tradition: Drama*. Literary Heritage series. New York: The MacMillan Company, 1968.
3. Redman, Crosby E. *Designs in Drama*, Revised Edition. Literary Heritage series. New York: The MacMillan Company, 1968.

B. Supplemental Materials - Phase III

There is a wealth of material for the teaching of dramatic literature available in inexpensive editions. Listed below are some of the collections containing plays which appeal to Phase III students.

1. Alpern, H., Ed. *Three Classic Spanish Plays*. New York: Washington Square Press (W660), $.60.
2. Anderson, G. *Genius of the Oriental Theater*. New York: New American Library (Mentor MQ683), $.95.
3. Ashley-Montagu, M. F., Ed. *One Act: Eleven Short Plays of the Modern Theatre*. New York: Grove Press, Inc. (Evergreen Black Cat B107), $1.95.
4. Barnet, S., *et al*. Eds. *Genius of the Irish Theater*. New York: New American Library (Mentor MT315), $.75.
5. ____. *Genius of the Later English Theater*. New York: New American Library (Mentor MQ448), $.95.
6. Bentley, Eric, Ed. *Modern Theatre*. Vols. 1-6. New York: Doubleday Anchor Books (A48a-f), $1.45 each.
7. Cerf, B., Ed. *Four Contemporary American Plays*. New York: Random House, Inc., (Vintage V203), $1.65.

II. B. (Continued)

8. Clurman, H., Ed. Famous American Plays of the Nineteen Thirties. New York: Dell Publishing Co. (Laurel Edition 2478), $.95.

9. Corrigan, R. W., Ed. Masterpieces of British Drama: The Nineteenth Century. New York: Dell Publishing Co. (Laurel Edition 6426), $.95.

10. ____. Masterpieces of British Drama: The Twentieth Century. New York: Dell Publishing Co. (Laurel Edition 9182), $.95.

11. ____. Masterpieces of the Modern English Theatre. New York: The MacMillan Company (Collier 01216), $1.50.

12. ____. Masterpieces of the Modern Irish Theatre. New York: The MacMillan Company (Collier 01219), $1.50.

13. ____. Masterpieces of the Modern Central European Theatre. New York: The MacMillan Company (Collier 01215), $1.50.

14. ____. Masterpieces of the Modern French Theatre. New York: The MacMillan Company (Collier 01217), $1.50.

15. ____. Masterpieces of the Modern German Theatre. New York: The MacMillan Company (Collier 01218), $1.50.

16. ____. Masterpieces of the Modern Italian Theatre. New York: The MacMillan Company (Collier 01220), $1.50.

17. ____. Masterpieces of the Modern Russian Theatre. New York: The MacMillan Company (Collier 01221), $1.50.

18. ____. Masterpieces of the Modern Scandinavian Theatre. New York: The MacMillan Company (Collier 01223), $1.50.

19. ____. Masterpieces of the Modern Spanish Theatre. New York: The MacMillan Company (Collier 01224), $1.50.

20. Flores, A., Ed. Spanish Drama. New York: Bantam Books, Inc. (QT4128), $1.25.

II. B. (Continued)

21. Freedley, G., Ed. Three Plays About Crime and Criminals. New York: Washington Square Press (46854), $.75.

22. Goldstone, R. H., Ed. Masterworks of Modern Drama: Five Plays. New York: New American Library (Mentor MQ911), $.95.

23. Guilloton, V., Ed. Three Classical Plays. New York: Dell Publishing Co., $.95.

24. Hadas, M., Ed. Greek Drama. New York: Bantam Books, Inc. (NT4138), $.95.

25. Halline, A. G., Ed. Six Modern American Plays. New York: Modern Library (T86), $1.45.

26. Hewes, H., Ed. Famous American Plays of the Nineteen Forties. New York: Dell Publishing Co. (Laurel Edition 2490), $.95.

27. Houghton, N., Ed. The Golden Age. New York: Dell Publishing Co. (Laurel Edition 5485), $.75.

28. ____. Great Russian Plays. New York: Dell Publishing Co. (Laurel Edition 3130), $.95.

29. ____. The Romantic Influence. New York: Dell Publishing Co. (Laurel Edition 5486), $.95.

30. Kozelka, P., Ed. Fifteen American One-Act Plays. New York: Washington Square Press (46867), $.75.

31. MacGowan, K., Ed. Famous American Plays of the Nineteen Twenties. New York: Dell Publishing Co. (Laurel Edition 2466), $.95.

32. Mersand, J. E., Ed. Three Comedies of American Family Life. New York: Washington Square Press (46853), $.75.

33. ____. Three Dramas of American Individualism. New York: Washington Square Press (46589), $.75.

II. B. (Continued)

34. ____. Three Dramas of American Realism. New York: Washington Square Press (W652), $.60.

35. ____. Three Plays About Business in America. New York: Washington Square Press (46852), $.75.

36. Mersand, J. E., Ed. Three Plays About Doctors. New York: Washington Square Press (46855), $.75.

37. ____. Three Plays About Marriage. New York: Washington Square Press (W659), $.60.

38. Oates, W. J. and E. O'Neill, Jr., Eds. Seven Famous Greek Plays. New York: Modern Library (T30), $1.15.

39. Robinson, C. A., Jr., Ed. Anthology of Greek Drama. Vol. 1. New York: Holt, Rinehart and Winston, Inc., $1.25.

40. Saffron, R., Ed. Permanent Theatre, Vol. 1: Great Melodramas. New York: The MacMillan Company (Collier 01264), $1.50.

41. ____. Permanent Theatre, Vol. 2: Great Farces. New York: The MacMillan Company (Collier 01265), $1.50.

42. Six Great Modern Plays. New York: Dell Publishing Co. (Laurel 7984), $.95.

43. Strasberg, Lee, Ed. Famous American Plays of the Nineteen Fifties. New York: Dell Publishing Co. (Laurel Edition 2491), $.95.

44. Sweetkind, M., Ed. Ten Great One-Act Plays. New York: Bantam Books (ST4130), $.75.

45. Weiss, M. J., Ed. Ten Short Plays. New York: Dell Publishing Co. (Laurel Edition 8597), $.60.

C. Supplemental Materials - Phases IV and V

In addition to the materials listed under Supplemental Materials-Phase III, the volumes listed below are particularly appropriate for Phase IV and Phase V students. Some criticism has been included in the list.

II. C. (Continued)

1. Abel, Lionel, Ed. Moderns on Tragedy. New York: Fawcett World Publishing Co. (Premier M330), $.95.

2. Atkinson, Brooks, Ed. Four Great Comedies of the Restoration and Eighteenth Century. New York: Bantam Books, Inc. (NC5204), $.95.

3. Barnet, Sylvan, Ed. Eight Great Comedies. New York: New American Library (Mentor MY787), $1.25.

4. ____. Eight Great Tragedies. New York: New American Library (Mentor MY740), $1.25.

5. Bishop, M., and Muri, K., Trans. Seventeenth Century French Drama. New York: Modern Library (T77), $1.45.

6. Bradley, A. C. Shakespearean Tragedy. New York: Fawcett World Publishing Co. (Premier M263), $.95.

7. Corrigan, Robert, Ed. New Theatre of Europe. Vols. 1-3. New York: Dell Publishing Co. (Delta 6340, 6341, 6342), $2.25 each.

8. Dent, A., Ed. International Modern Plays. New York: E. P. Dutton Co. (Everyman EP1989), $1.85.

9. Esslin, Martin. The Theatre of the Absurd. New York: Doubleday Anchor Books (A279), $1.95.

10. Felheim, Martin, Ed. Comedy: Plays, Theory, and Criticism. New York: Harcourt, Brace and World, Inc., $3.25.

11. Fergusson, Francis. The Idea of a Theater: A Study of Ten Plays: The Art of Drama in Changing Perspective. Princeton, New Jersey: Princeton University Press, 1968, $1.95.

12. Gassner, J., Ed. Elizabethan Drama. New York: Bantam Books, Inc., (QT4031), $1.25.

II. C. (Continued)

13. Houghton, N., Ed. Seeds of Modern Drama. New York: Dell Publishing Co. (Laurel Edition 5487), $.75.

14. Levin, Richard, Ed. Tragedy: Plays, Theory, and Criticism. New York: Harcourt, Brace and World, Inc., $3.25.

15. Morrell, J. M. Four English Comedies. Baltimore, Maryland: Penguin Books (Pelican Edition), $1.45.

16. Reeve, F. D. Anthology of Russian Plays. Vol. 1. New York: Random House (Vintage V731), $1.95.

17. ____. Anthology of Russian Plays. Vol. 2. New York: Random House (Vintage V732), $1.95.

18. Wright, L. B. and LaMar, V. A., Eds. Four Famous Tudor and Stuart Plays. New York: Washington Square Press (46865), $.75.

D. Supplemental Materials - Films

1. Age of Sophocles (30 min., color, EBF)

2. The Character of Oedipus (30 min., color, EBF)

3. Cherry Orchard, Part I (30 min., color, EBF)

4. Cherry Orchard, Part II (30 min., color, EBF)

5. A Doll's House: Destruction of Illusion (30 min., color, EBF)

6. A Doll's House: Ibsen's Themes (30 min., color, EBF)

7. Hamlet: The Age of Elizabeth (30 min., color, EBF)

8. The Humanities: What They Are and What They Do (30 min., color, EBF) (focuses on modern theatre)

9. Literature Appreciation: How to Read Plays (11 min., b/w, Coronet)

II. D. (Continued)

10. Macbeth: The Politics of Power (30 min., color, EBF)
11. Macbeth: The Secret'st Man (30 min., color, EBF)
12. Macbeth: The Themes of Macbeth (30 min., color, EBF)
13. Man and God (Oedipus Rex) (30 min., color, EBF)
14. Midsummer Night's Dream: Introduction to the Play (14 min., b/w, Coronet)
15. Our Town and Ourselves (30 min., color, EBF)
16. Our Town and Our Universe (30 min., color, EBF)
17. The Poisoned Kingdom (Hamlet) (30 min., color, EBF)
18. The Readiness is All (Hamlet) (30 min., color, EBF)
19. Recovery of Oedipus (30 min., color, EBF)
20. Sense of Humour (30 min., b/w, NET, $6.75)
21. Sense of Tragedy (30 min., b/w, NET, $6.75)
22. William Shakespeare (25 min., b/w, EBF)
23. William Shakespeare: Background for His Works (14 min., b/w, Coronet)
24. George Bernard Shaw (27 min., b/w, McGraw-Hill)
25. Sixty Years of Satire: American Memoirs (27 min., b/w, Indiana University)
26. The Theatre: One of the Humanities (30 min., color, EBF)
27. What Happens in Hamlet (30 min., color, EBF)
28. What's In a Play: Dramatic Action (17 min., color, Film Associates)

II. (Continued)

E. Supplemental Materials - Recordings

Several recordings for each of Shakespeare's major plays are available, and are not listed below. The teaching manual for the MacMillan series adopted as text for the course lists recordings for the plays included in these volumes where they are available. In addition to this material, teachers may find the following useful.

1. Albee, Edward. The Zoo Story. (Spoken Arts)
2. Aristophanes. Lysistrata. (Caedmon)
3. Beckett, Samuel. Krapp's Last Tape. (Spoken Arts)
4. ____. Waiting for Godot. (Columbia)
5. Behan, Brendan. The Hostage. (Columbia)
6. ____. Quare Fella. (Spoken Word)
7. Brecht, Bertolt. Brecht on Brecht. (Columbia)
8. ____. A Man's a Man. (Spoken Arts)
9. Chekhov, Anton. The Cherry Orchard. (Caedmon)
10. ____. The Sea Gull. (Library Editions)
11. ____. Uncle Vanya. (Caedmon; Library Edition)
12. Cocteau, Jean. The Human Voice. (Caedmon)
13. Congreve, William. All for Love. (RCA Victor)
14. ____. The Way of the World. (Library Edition)
15. Dryden, John. All for Love. (Library Edition)
16. Eliot, Thomas Stearns. The Cocktail Party. (Decca)
17. ____. Family Reunion. (Caedmon)
18. ____. Murder in the Cathedral. (Angel)

II. E. (Continued)

19. Euripides. Medea. (Caedmon; Decca)

20. Everyman. (Caedmon)

21. Frye, Christopher. The Lady's Not for Burning. (Decca)

22. Goldsmith, Oliver. She Stoops to Conquer. (Caedmon; Library Edition)

23. Greene, Paul. Folk Drama. (Spoken Arts)

24. Guthrie, Tyrone. Directing a Play. (Folkways)

25. Hart, Moss. Moss Hart Reads His Plays. (Spoken Arts)

26. Ibsen, Henrik. A Doll's House. (Library Edition)

27. ____. Ghosts. (Library Edition)

28. ____. Hedda Gabler. (Caedmon)

29. ____. The Master Builder. (Caedmon)

30. Marlowe, Christopher. Dr. Faustus. (Angel; Caedmon)

31. Miller, Arthur. Arthur Miller Reads and Comments on His Plays. (Spoken Arts)

32. ____. Death of a Salesman. (Caedmon; Decca)

33. ____. A View From the Bridge. (Caedmon)

34. O'Casey, Sean. Juno and the Paycock. (Seraphim)

35. O'Neill, Eugene. Jason Robards, Jr. Reads O'Neill. (Columbia)

36. ____. Strange Interlude. (Columbia)

37. Rostand, Edmond. Cyrano de Bergerac. (Capitol; Caedmon)

38. Second Shepherd's Play. (Caedmon)

II. E. (Continued)

39. Shaw, George Bernard. Caesar and Cleopatra. (Caedmon)

40. ____. Don Juan in Hell. (Columbia)

41. ____. Major Barbara. (Caedmon)

42. ____. Saint Joan. (Argo; Caedmon)

43. Sheridan, Richard B. The Rivals. (Caedmon; Library Edition; Spoken Arts)

44. ____. School for Scandal. (Caedmon; Command; Library Edition; Spoken Arts)

45. Sophocles. Antigone. (Caedmon)

46. Sophocles. Oedipus Rex. (Caedmon; Folkways)

47. Synge, John Millington. Playboy of the Western World. (Seraphim)

48. ____. Riders to the Sea; In Shadow. (Spoken Arts)

49. Thomas, Dylan. Under Milk Wood. (Argo; Caedmon; Spoken Arts)

50. Wilde, Oscar. The Importance of Being Earnest. (Angel)

51. ____. Lady Windemere's Fan. (Library Edition)

52. Williams, Tennessee. The Glass Menagerie. (Caedmon)

53. ____. The Rose Tattoo. (Caedmon)

54. Yeats, William Butler. Five One-Act Plays. (Caedmon)

F. Teacher Materials

1. Barrows, Marjorie Wescott, Ed. Teacher's Manual for The American Experience. Literary Heritage Series. New York: The MacMillan Company, 1968.

II. F. (Continued)

2. ____. Teacher's Manual for The English Tradition. Literary Heritage series. New York: The MacMillan Company, 1968. See pages 199-200 for an excellent list of background material in criticism and history of the theatre. All three manuals also list films and recordings for the plays included in the texts.

3. Benedict, Stewart H., Compiler. A Teacher's Guide to Modern Drama. New York: Dell Publishing Co., 1967.

4. Redman, Crosby E., Ed. Teacher's Manual for Designs in Literature. Literary Heritage series. New York: The MacMillan Company, 1968.

III. SUGGESTED METHODS

The major problem encountered in teaching a course in dramatic literature is the student's inability to readily visualize the play as the author intended. Unless he realizes that the stage directions, setting, and character descriptions are as important to the play as the dialogue, the student will be unable to understand the concept of a drama as a work which is meant to be performed and which integrates several arts. Ways in which this handicap may be overcome include the showing of films such as the Encyclopedia Brittanica series, which reproduce stage setting, costume, and audio-visual effects; class reading of plays; selection of scenes for performance by class groups; construction of models of stage sets; and visiting a community theatre, hopefully for a performance of a play the class is studying.

Students who have major difficulties in grasping the concept of a play as a work meant to be performed can be questioned as to how they would do or say something in the play and, if necessary, requested to try to do it themselves. The teacher should stress and restress the student's need for using his imagination to transport himself into a theatre as a playgoer when he reads a play; without this imaginative transport, much of the play's significance will be lost to him.

The inductive method of teaching should be used as much as possible in teaching dramatic literature; by questioning,the teacher can lead the students to think out many of the concepts involved in the nature of drama as literature and to apply them to the plays under study. Small and large group discussions of specific plays are most effective. With slower students who have difficulty grasping the nature of specific characters in a play, role playing is sometimes an effective device. Methods of instruction used in literature courses are equally effective in the teaching of dramatic literature.

The teaching manuals for the MacMillan series give excellent suggestions for teaching specific plays in the text; these may be adapted to what other plays the teacher selects for the course.

READING FOR UNDERSTANDING

Phases III, IV and V

I. SUGGESTED TOPICS

A. Content Areas

1. Word and Phrase Meaning

    a. Use of context clues to identify words and determine meaning

    b. Comprehension of literal, idiomatic, picturesque, and figurative language

    c. Use of the dictionary as a resource for reading

    d. Vocabulary development

2. Sentence and Paragraph Meaning

    a. Comprehension of both literal and implied meanings.

    b. Comprehension and response to sensory language.

    c. Comprehension and recollection of significant details.

    d. Organization and summary of ideas and information.

    e. Identification of internal clues to recognize the role of individual paragraphs in the total pattern of a work.

    f. Deduction of correct inferences.

    g. Anticipation of the outcome of a sequence of sentences or paragraphs.

3. Critical Reading

    a. Identification of an author's purpose.

I. A. 3. (Continued)

b. Establishment of purposes for reading; adjustment of reading behavior to specific purposes.

c. Evaluation, judgment, and generalization in light of an author's purpose.

d. Identification of points of view, attitudes, and personality traits of fictional characters.

e. Evaluation of the actions and personalities of fictional characters.

f. Identification of and evaluation of elements of style.

g. Identification of structure in fictional and non-fictional works.

h. Identification of various literary forms.

i. Identification of the main idea of a work and the details supporting that main idea.

4. Perception of Relationships

a. Recognition of analogies.

b. Identification of cause-effect relationships.

c. Identification of class relationships.

d. Perception of general-to-specific relationships.

e. Perception of the relationship of the parts to the whole and the whole to its parts.

f. Identification of place, dimension, and time relationships.

g. Identification of sequential relationships.

h. Perception of relationships between time, value and place.

I. A. (Continued)

5. Location of Information

   a. Use of tables of contents.

   b. Use of chapter and section titles.

   c. Use of topic headings.

   d. Use of indices.

   e. Use of special textual materials, such as charts, graphs, diagrams and maps.

6. Development of Reading Rate and Retention

   a. Improvement of reading rate through mechanical devices such as the Controlled Reader.

   b. Improvement of reading rate through visual exercises.

   c. Improvement of reading rate through use of skimming and scanning techniques.

B. Behavioral Objectives

1. Word and Phrase Meaning

   a. The student will increase his ability to use context clues as an aid to meaning.

   b. The student will use the dictionary as an aid to meaning.

   c. The student will expand his vocabulary by maintaining a personal vocabulary list.

   d. The student will expand his vocabulary by mastering the common prefixes, suffixes, and roots.

   e. The student will recognize and interpret idiomatic and figurative language in the context of a given work.

I. B. (Continued)

2. Sentence and Paragraph Meaning

   a. The student will state the meaning implied by an author when given a passage written on more than one level of meaning.

   b. The student, given a passage using figurative language, will state the meaning underlying the figurative language.

   c. Given a passage using figurative language, the student will state the author's purpose in using that language.

   d. The student will identify the main idea in a given passage, and select the details in that passage which support that main idea.

   e. The student will outline a prose selection.

   f. The student will write a prose summary of a reading selection which pinpoints the author's main idea and supporting examples.

   g. The student will list the inferences which can be drawn from a selection which gives information but does not supply possible inferences.

   h. Given an incomplete passage, the student will write a suggested ending which is consistent with the information and tone of the passage.

3. Critical Reading

   a. The student, given a selection, will identify the purpose of the author.

   b. Given a selection, the student will evaluate the author's success in achieving his purpose.

   c. The student will adapt his reading behavior to a variety of specific types of reading material.

I. B. 3. (Continued)

d. The student will establish a purpose for his reading, and apply it to the selection of material.

e. The student will identify the point of view in a given reading selection.

f. The student will identify the attitudes of the characters in a fictional work.

g. The student will identify the turning points of the action in a fictional work.

h. The student will list the events in a fiction or non-fiction narrative.

i. The student will describe the main characters in a fictional or non-fictional work.

j. The student will characterize the style of a reading selection.

k. The student will characterize the tone of a reading selection.

l. The student will describe the structure of a full-length book.

m. The student will recognize the distinctions between fiction and non-fiction, prose and poetry, and will identify the characteristics of each.

n. The student will identify the main idea of a full-length book.

o. The student will list the details supporting the main idea of a full-length book.

4. Perception of Relationships

a. The student will recognize analogies in a given reading selection.

I. B. 4. (Continued)

b. The student will state the relationship between the cause(s) and effect(s) in a given reading selection.

c. The student will identify a cause(s) and the effect(s) of that cause in a given reading selection.

d. The student will state the relationships between classes of objects, characters, places, or ideas in a given reading selection.

e. The student will place a series of objects, characters, places, or ideas in appropriate classes.

f. The student will state the relationship of a generalization to the specific ideas supporting it.

g. Given a list of specific ideas, the student will make an appropriate generalization.

h. The student will distinguish between a whole, such as a story, and its parts, such as the events in that story.

i. The student will describe the setting of a fictional work.

j. The student will distinguish between the setting and the time of a fictional work.

k. The student, given a passage describing a location with spatial dimensions, will draw a sketch or schematic of that space.

l. The student, given a passage in which events are not narrated in chronological sequence, will arrange those events in chronological order.

m. Given a passage in which there occur both sequential and causal relationships, the student will list in one column the causal relationships, and in a second column the sequential relationships.

n. The student will state the relationship of time, setting, and tone to the theme of a fictional work.

I. B. (Continued)

5. Location of Information

   a. The student will locate information in a book by consulting the table of contents.

   b. The student will locate specific information in a book by consulting the index.

   c. The student will locate specific material by consulting the headings within the chapter of a book.

   d. Given a chart, diagram, graph or map, the student will be able to state the information given in the chart, diagram, graph, or map.

6. Development of Reading Rate and Retention

   a. The student will use the controlled reader to increase his reading rate.

   b. The student will improve his reading rate to a point measurably beyond his rate at entrance into the course.

   c. The student will maintain a record of his progress in improvement of reading rate.

   d. The student will take comprehension check tests on material which he has read rapidly.

   e. The student will use skimming techniques to locate material rapidly.

   f. The student will scan fiction and non-fiction to determine its suitability for his reading purpose.

   g. The student will increase his span of eye fixation in order to cover material more rapidly.

II. SUGGESTED MATERIALS

A. Recommended Materials

1. Phase III

a. Niles, Olive Stafford, *et al*. *Tactics in Reading I.* Glenview, Illinois: Scott, Foresman and Company. Available in a boxed set. Contains diagnostic materials and exercises in several reading skill areas. One set will serve one class of thirty students. Material is geared to an individualized approach. If such an approach is adopted, can be used with classes larger than thirty. (Price: approximately $64.50)

b. Parker, Don H., *et al*. *SRA Reading Laboratory IVa*. Chicago, Illinois: Science Research Associates, Inc. Available in boxed sets. Contains diagnostic materials, rate builders, power builders, and Teacher's Handbook. Reading levels 8.0 through 14.0. May be used with classes larger than thirty. Also available: Student Record Books at $.48 each (1-99), and additional Teacher's Handbooks (one contained in each lab) at $1.50. (Price: $54.50)

c. Parker, Don H., *et al*. *Reading for Understanding, Grades Five Through Twelve, General Edition*. Chicago, Illinois: Science Research Associates, Inc. Available in boxed sets. Contains placement test, 400 practice lessons on 100 graduated levels of comprehension, one Student Record Book, and two Teacher's Handbooks. Individualized program. May be used with classes larger than thirty. Additional record books $.27 (1-99), additional Teacher Handbooks not available. (Price: $29.50)

d. *Reader's Digest, Student Edition* (one subscription for each class member) (Approximate Price: $1.80 per semester)

e. *Controlled Reader Jr.* Educational Developmental Laboratories, Inc., Orlando, Florida: Systems for Learning. (Price: $220.00) (without case: $208.00)

II. A. 1. (Continued)

f. Controlled Reader filmstrips. Educational Developmental Laboratories, Inc., Orlando, Florida: Systems for Learning.

Set KL (Reading Levels 11-12)	$87.50
Set LK (Reading Levels 11-12)	$87.50
Set MN (Reading Levels 11-12)	$87.50

Extra copies of Study Guides available for each set at $2.00 each.

2. Phases IV and V

a. Niles, Olive Stafford, et al. Tactics in Reading II. Glenview, Illinois: Scott, Foresman and Company, 1965. Available in a boxed set or in individual workbooks. Contains diagnostic materials and exercises in several reading skill areas. One boxed set will serve one class of thirty students. Material is geared to an individualized approach and, if such an approach is adopted, can be used with classes larger than thirty. (Price: approximately $64.50 for boxed set)

b. SRA Reading Laboratory IVa - see Phase III.

c. SRA Reading for Understanding - see Phase III.

d. The Atlantic Monthly, Student Edition. (one subscription for each class member)

e. Controlled Reader Jr. - see Phase III

f. Controlled Reader filmstrips - see Phase III

B. Supplemental Materials

1. Test Materials

a. Reading Rate and Comprehension

(1) Educational Developmental Laboratories, Orlando, Florida

II. B. 1. a. (1) (Continued)

(a) Intermediate Reading Versatility Test, Forms A and B, Forms C and D

(b) Advanced Reading Versatility Test, Revised, Forms A and B, Forms C and D (Manual of Directions available at $.15; Specimen sets available at $.85)

(2) Educational Testing Service, Princeton, New Jersey

(a) Cooperative English Tests: Reading Comprehension: Part I: Vocabulary; Part II: Reading

(3) Science Research Associates, Inc., Chicago, Illinois

(a) Rate Builder placement test -- see SRA Reading Laboratory IVa

b. Diagnosis of Reading Difficulties

(1) Committee on Diagnostic Reading Tests, Inc., Mountain Home, North Carolina

(a) Diagnostic Reading Tests

(2) Educational Test Bureau, Philadelphia, Pennsylvania

(a) Doren Diagnostic Reading Test

(3) Essay Press (Box 258, Cooper Station, New York, New York)

(a) Roswell-Chall Diagnostic Test of Word Analysis Skills

(4) Harcourt, Brace and World, Inc., New York, New York

(a) Brown-Carlsen Listening Comprehension Test

(b) Durrell Analysis of Reading Difficulty

II. B. 1. b. (Continued)

(5) Loban, Walter, Margaret Ryan, and James R. Squire. *Teaching Language and Literature*, Grades Seven Through Twelve, pp. 227-228.

(a) Short Diagnostic Guide

(6) Science Research Associates, Inc., Chicago, Illinois

(a) Diagnostic Reading Tests

2. *Workbooks and Exercise Material - Phase III*

a. Educational Developmental Laboratories, Orlando, Florida. Skimmer. Can be used by only one student at a time. Also available: Skimming and Scanning Text at $5.50; Skimming and Scanning Workbook at $2.50; Skimming and Scanning Teacher's Guide at $1.00. Price: $54.00.

b. Greene, Amsel. *Word Clues*. New York: Harper and Row, Publishers.

c. Levine, Harold. *Vocabulary for the High School Student*. New York: Amsco Publications, Inc. Price: $1.35.

d. Levy, Wilbert J. *More Powerful Reading*. New York: Amsco School Publications, Inc. Teacher's Edition available. Price: $1.75. Highly recommended.

e. *The Reader's Digest Advanced Reading Skill Builders*. Pleasantville, New York: Reader's Digest Services.

f. Shafer, Robert E. and Arthur S. McDonald. *Success in Reading*. Books 1 through 12. Morristown, New Jersey: Silver Burdett Company. (Books 1 through 6 state adopted; the odd numbered volumes concentrate on words, their meanings, and basic skills of skimming, scanning and careful reading; the even-numbered books include more mature reading skills, including pressure reading and critical reading of literature. Reading levels seven through twelve)

II. B. 2. (Continued)

g. Shefter, Harry. Faster Reading, Self-Taught. New York: Washington Square Press (W500). Price: $.60.

h. Smith, Nila Banton. Faster Reading Made Easy. New York: Popular Library (75-1134). Price: $.75.

i. ____. Be a Better Reader. Books 1 and 2. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. Price: $2.44 each.

3. Workbooks and Exercise Material - Phases IV and V

a, Diederich, Paul, et al. Vocabulary for College. Books A, B, C, and D. New York: Harcourt, Brace and World, Inc. Price: $1.35 each.

b. Educational Developmental Laboratories. Skimmer. Can be used by only one student at a time. Also available: Skimming and Scanning Text $5.50; Skimming and Scanning Workbook $2.50; Skimming and Scanning Teacher's Guide $1.00. Price: $54.00

c. Gilbert, Doris. Power and Speed in Reading. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. Price: $4.95.

d. Greene, Amsel. Word Clues. New York: Harper and Row, Publishers.

e. Harris, Albert J. and Joseph C. Gainsburg. Advanced Skills in Reading, Books 1 through 3. New York: MacMillan Company.

f. Levine, Harold. Vocabulary for the College-Bound. New York: Amsco Publications, Inc. Price: $1.35

g. Shafer, Robert E. and Arthur S. McDonald. Success in Reading. Books Seven Through Twelve. Morristown, New Jersey: Silver Burdett Company.

h. Shefter, Harry. Faster Reading, Self-Taught. New York: Washington Square Press (W500). Price: $.60

II. B. 3. (Continued)

i. Smith, Nila Banton. Faster Reading Made Easy. New York: Popular Library (75-1134). Price: $.75.

j. ____. Be a Better Reader. Book 3. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. Price: $2.48.

4. Books and Magazines - Phase III

a. Educational Developmental Laboratories, Orlando, Florida. Reading 300 Library B- IJ ($42.00) and Reading 300 Library B-KL ($49.00). Three copies each of twenty titles for students reading at grade levels nine and ten (B-IJ) and eleven and twelve (B-KL). Similar paperback collections are available through companies such as Scholastic Book Services at approximately the same prices.

b. Assorted popular and serious magazines. Current news magazines such as Time, Newsweek, and U.S. News and World Report, science magazines such as Science News, Natural History, Scientific American, reviews such as The Atlantic Monthly, Harper's, The Saturday Review, and popular interest magazines of the reading level of Sports Illustrated should be included. Picture magazines such as Life or Look should be avoided. Efforts should be made to collect copies of magazines which might appeal to student's future occupational interests in special fields such as architecture, engineering, merchandising, home economics, teaching, government, and similar vocational areas.

5. Books and Magazines - Phases IV and V

a. Educational Developmental Laboratories. Reading 300 Library B-KL ($49.00) and Library B-MN ($53.00). Three copies each of twenty titles for students reading at grade levels eleven and twelve (B-KL) and thirteen and fourteen (B-MN). Similar paperback collections are available through companies such as Scholastic Book Services at approximately the same prices.

II. B. 5. (Continued)

b. Assorted popular and serious magazines. See Phase III for description. In addition, some copies of journals such as Foreign Affairs, The Journal of American History, The American Scholar, Daedulus, and similar periodicals should be in the classroom.

C. Reference Materials for Teachers

1. Research Studies on Reading

a. Devine, Thomas G. "What Does Research in Reading Reveal About Materials for Teaching Reading?" English Journal, Vol. 58, No. 6 (September, 1969), pp. 847-852.

b. Dieterich, Paul B. "What Does Research in Reading Reveal About Evaluation in Reading?" English Journal, Vol. 58, No. 6 (September, 1969), pp. 853-868.

c. Early, Margaret J. "What Does Research in Reading Reveal About Successful Reading Programs?" English Journal, Vol. 58, No. 4 (April, 1969), pp. 534-547.

d. Gunn, M. Agnella, ed. What We Know About High School Reading. Champaign, Illinois: National Council of Teachers of English, 1957.

e. McCullough, Constance M. "What Does Research in Reading Reveal About Practices in Teaching Reading?" English Journal, Vol. 58, No. 5 (May, 1969), pp. 688-706. Highly recommended.

f. Moore, Walter J. "What Does Research in Reading Reveal About Reading in the Content Fields?" English Journal, Vol. 58, No. 5 (May, 1969), pp. 707-718.

g. Squire, James R. "What Does Research in Reading Reveal About Attitudes Toward Reading?" English Journal, Vol. 58, No. 4 (April, 1969), pp. 523-533.

II. C. (Continued)

2. Background Material and Methods

a. Altick, Richard D. Preface to Critical Reading. New York: Holt, Rinehart and Winston, Inc., 1965.

b. Bamman, Henry A., Ursula Hogan, and Charles Green. Reading Instruction in the Secondary School. New York: Longmans, Green and Co., 1961.

c. Blair, Glenn Myers. Diagnostic and Remedial Teaching. Revised Edition. New York: The MacMillan Company, 1956.

d. Blank, Theodore. "Audio-Visual Devices for Teaching Reading," Journal of Education, 146 (April, 1964), pp. 75-93.

e. Carlsen, G. Robert. Books and the Teen-Age Reader. New York: Harper and Row, 1967.

f. Dawson, Mildred A., Compiler. Developing High School Reading Programs. Newark, Delaware: International Reading Association, 1967.

g. Davis, F. B. "Fundamental Factors of Comprehension in Reading," Psychometrika, 9 (September, 1944), pp. 185-197.

h. Early, Margaret J., ed. Perspectives in Reading, No. 2, Reading Instruction in the Secondary School. Newark, Delaware: International Reading Association, 1964.

i. "The English Curriculum in the Secondary School," Bulletin of the National Association of Secondary School Principals, Vol. 51 (April, 1967), entire issue.

j. Fader, Daniel N. and Elton B. McNeil. Hooked on Books: Program and Proof. New York: Berkeley Publishing Corporation, 1968.

II. C. 2. (Continued)

k. Fowler, Mary Elizabeth. *Teaching Language, Literature, and Composition*. New York: McGraw-Hill Book Company, 1965, pp. 99-128, 217-331, 354-381. (An excellent thematically arranged book list for individual reading can be found on pp. 375-380.)

l. Fries, C. C. *Linguistics and Reading*. New York: Holt, Rinehart and Winston, Inc., 1963.

m. Gans, Roma. *Common Sense in Teaching Reading*. Indianapolis, Indiana: Bobbs-Merrill, 1963.

n. Gray, William S. and Bernice Rogers, eds. *Maturity and Reading: Its Nature and Appraisal*. Chicago: University of Chicago Press, 1956.

o. Hafner, Lawrence E. *Improving Reading in Secondary Schools*. New York: The MacMillan Company, 1967.

p. *A Handbook for Instructors in Developmental Reading*. Chicago: Psychotechnics, Inc., n.d. (Includes a 36 lesson program for developmental reading)

q. Herber, Harold L. *Perspectives in Reading, No. 4, Developing Study Skills in Secondary Schools*. Newark, Delaware: International Reading Association, 1964.

r. Hook, J. N. *The Teaching of High School English*. New York: The Ronald Press Company, 1965, pp. 82-225.

s. Karlin, Robert. *Teaching Reading in High School*. New York: The Bobbs-Merrill Co., Inc., 1964.

t. LeFevre, Carl. *Linguistics and the Teaching of Reading*. New York: McGraw-Hill Book Company, 1964.

u. Loban, Walter, Margaret Ryan, and James R. Squire. *Teaching Language and Literature: Grades Seven Through Twelve*. New York: Harcourt, Brace and World, Inc., pp. 212-256. (An informal diagnostic test is reproduced on pp. 252-253.)

II. C. 2. (Continued)

v. Marksheffel, Ned D. *Better Reading in the Secondary School*. New York: The Ronald Press Company, 1966.

w. Massey, Will J. and Virginia D. Moore. *Helping High School Students to Read Better*. New York: Holt, Rinehart and Winston, Inc., 1965.

x. Moore, Walter J. "Improving Reading Rates," *Improvement of Reading Through Classroom Practice*. Newark, Delaware: International Reading Association, 1964.

y. Robinson, H. Alan and Sidney J. Rauch. *Perspectives in Reading, No. 6, Corrective Reading in the High School Classroom*. Newark, Delaware: International Reading Association, 1966.

z. Strang, Ruth. *Diagnostic Teaching of Reading*. New York: McGraw-Hill Book Company, 1964.

aa. Strang, Ruth M., C. M. McCullough, and Arthur E. Traxler. *The Improvement of Reading*. New York: McGraw-Hill Book Company, 1967.

bb. Tinker, Miles A. *Bases for Effective Reading*. Minneapolis, Minnesota: The University of Minnesota Press, 1965.

cc. ____. "Devices to Improve the Speed of Reading," *The Reading Teacher*, Vol. 20 (April, 1967), pp. 605-609.

dd. Triggs, Frances O. *We All Teach Reading*. Mountain Home, North Carolina: Committee on Diagnostic Reading, 1955.

ee. Weiss, M. Jerry. *Reading in the Secondary Schools*. New York: The Odyssey Press, Inc., 1961.

ff. Witty, Paul. *How to Become a Better Reader*. Chicago: Science Research Associates, Inc., 1953.

III. METHODS OF INSTRUCTION

A. Research in Reading

In determining instructional methods for Reading for Understanding, the teacher should consider the following research results in secondary reading instruction:

1. Word and Phrase Meaning

a. Concrete nouns are easier for the student to recall; more attention needs to be given to the language of abstract nouns and verbs than to language forms which represent concrete ideas.

b. Development of the consciousness of words as patterns rather than combinations of letters is an aid to improved reading.

c. Eighteen phonic generalizations are of high utility in teaching reading.

d. Word order is an important clue to meaning in English.

e. There is a correlation between pronunciation and reading achievement.

f. When training in word discrimination is followed by recognition of phrase patterns and functional reading units, the correlation of training in reading with reading achievement increased a great deal.

g. There is little evidence that wide reading alone leads to increased vocabulary. A combination of approaches should be more effective.

h. Silent speech occurs in the reading of all persons; it is part of the revitalization of print. Study of intonation may be more useful than the word-sound relationships now stressed.

III. A. (Continued)

2. Sentence and Paragraph Meaning

    a. Using a discovery method, students can derive basic principles for observed language patterns.

    b. There is a strong possibility that a student faced with a complicated sentence who cannot comprehend it would be benefitted by being taught a way to break it into digestible pieces which, once understood separately,could be seen in relationship to the other parts and the whole sentence.

    c. Comprehension is more difficult when certain signals, such as prepositions, are missing from the context.

    d. Paragraphs with greater structural redundancy are easier to comprehend.

    e. Auditory exercise is associated with reading growth. The relationship between listening and reading justifies more stress on listening activities in the reading program.

3. Critical Reading

    a. Instruction in general semantics is accompanied by an increase in critical reading ability.

    b. Students must be taught to detect the different kinds of thought an author is expressing.

    c. Four out of five questions in the STEP Reading Tests went significantly beyond what the author said verbatim to what the reader could note and think about author's inferences, presentation, motivation, and selection of facts.

    d. Poor readers' personal experiences tend to interfere with the comprehension of the author's thought instead of facilitating it.

    e. Discussion of books with their peers is important in encouraging young people to read.

III. A. 3. (Continued)

f. Extensive reading of literature results in the reading of more books, the development of more favorable attitudes toward books, and continued growth in reading skills.

4. Perception of Relationships

No research available.

5. Location of Information

No research available.

6. Development of Reading Rate and Retention

a. The tachistoscope would seem to be without value for increasing the speed of reading.

b. The so-called SQ3R method is usually found quite effective for improving the study skills of older and more mature students.

B. Course Organization

1. Testing

Early in the course, preferably during the first week, each student in the class should be tested to discover the following:

a. Reading rate

b. Reading comprehension

c. Word attack: context, structure, sound and dictionary

d. Comprehension of figurative language and imagery

e. Comprehension of sentence meaning

f. Ability to make correct judgments

g. Ability to draw inferences

h. Ability to see relationships and determine central idea

III. B. 1. (Continued)

Two or more tests may be needed. The teacher may make his own, or he may utilize the material suggested under Supplemental Materials.

Students should also be asked to fill out a reading interest inventory (see Gilbert, Power and Speed in Reading) which makes note of their hobby interests, their attitudes toward reading, the amount and type of reading they do, the reason they registered for the course and their expectations from the course. Students should note any eye or ear problems on the reading interest inventory. The teacher should maintain a folder for each student which contains test score information, the reading inventory, etc. The folder should be accessible to the student.

2. Individualized Instruction

Individual instruction is the key to effective instruction in developmental reading at the secondary level. No two students have exactly the same reading tastes, nor identical reading problems. One effective way to group the class for more specific instruction is to break the students up into small groups of five or six, each with common problems which handicap their reading comprehension. Instruction is then given to the small group, followed by practice. The teacher rotates from group to group in the room. As students solve one problem, they may be moeved to another group.

Another way to divide the class is on the basis of reading rate. Those students who read at a similar rate are grouped together for instruction on the Controlled Reader. The rate span between students in each group should not be much wider than 100 wpm for teaching to be fully effective. The class may fall naturally into only two groups, but it is far more likely, particularly in classes containing all three phases, that five or six controlled reading groups will exist. In such circumstances, the classroom obviously should be large enough so that the instructor may work with one group for controlled reading while the remaining students are engaged in other work.

III. B. 2. (Continued)

Large group instruction is effective for giving instruction on reading specific types of material, such as history or science, the techniques of skimming material to find specific information, instruction in using the table of contents and indices of books to find information, etc. Such large group instruction should always be followed up by specific practice in the skill, testing, and further practice by those students who have not mastered the skill.

If the students are progressing well, there should be considerable movement from one group to another within the classroom. To encourage students to make as much progress in developing not only their speed but also their utilization of specific reading skills, have them maintain in their folders a check sheet for skills they have acquired. They should be encouraged to check their own exercises, grade them, and enter their scores on this check sheet. They should also be encouraged to ask for supplemental material when they feel that they have not mastered a particular skill.

3. Varying Instruction

A course devoted entirely to developing reading skills can get extremely dull after a time. The only way to solve this problem is to maintain a good deal of variety from the outset of the course. Work with several specific areas of reading at the same time rather than concentrating on one skill and then moving on to another one. Reshuffle groups from time to time; intersperse group work with class discussions; take the class to the library at random intervals rather than in a set pattern of "Tuesday is Library day." When drilling with the class on vocabulary or the controlled reader, spend only twenty to thirty minutes of the period on such drill, and devote the remainder of the period to practice or to an entirely different activity, such as free reading.

Although many students register for the course because they are fascinated with the idea of working with a machine to improve their reading speed, the controlled reader palls rapidly. Most studies done with the

III. B. 3. (Continued)

controlled reader point out that work with the machine is most effective done two or three times a week for fifteen to twenty minutes at a time. The same seems to be true of work with devices such as the Skimmer, the Tachistoscope, or the Reading Accelerator. It therefore would follow that use of the various machine devices available to the class should be varied with other activities.

4. Phasing in Reading

The class which contains students covering the span from Phase III to Phase V faces many more problems than that class which is solely Phase III, or even one which combines Phases III and IV, or Phases IV and V. Individualization of instruction is a must in such a class. Most Phase IV and V students register for the class primarily because they are interested in improving their reading rate to a point where they can easily keep up with the bulk of the reading assigned to them in their other classes. Because they are unaware that reading speed is correlated with reading comprehension, they need to be sold on the necessity of learning specific reading skills and shown how such skills can improve their speed.

Once the upper phase students understand the need for acquiring specific skills, if sufficient material is available and organized in the classroom so that it is easily accessible, the teacher can set up a continuum of material for such students whereby they can program themselves. They can select their own material, grade their own exercises, and maintain their own records, with a weekly or biweekly conference with the teacher. Such a method releases the teacher for work with the Phase III groups who need more specific help when introduced to a new skill and in the early stages of practice with that skill.

5. Vocabulary Study

Many poor readers lack a wide reading vocabulary. While the use of a vocabulary workbook is helpful with many students, it is more worthwhile for them to individualize

III. B. 5. (Continued)

their vocabulary. Have students keep vocabulary cards or notebooks in which they maintain a list of new words encountered in their reading. The cards should list the word, the context in which it was found, the pronunciation of the word, the several dictionary definitions of the word written in language the student understands, and sample sentences using the word in each of its possible definitions. If cards are used, the student can print the word on the back of the card in block letters large enough to be read from a distance, and the teacher can quiz him on them once a week. If a notebook is used, the student should turn in a list of his new words once a week so that he may be tested on them. At appropriate three-week intervals, he should be given a vocabulary test that covers all the words learned in the previous three weeks. Words mastered can be reviewed occasionally by the student; words the student has not mastered should be included on each weekly quiz until he has mastered them. If the teacher maintains an alphabetical card file of individual student's words with sample test questions, the problem of creating individual tests should not get out of hand.

The most useful area of vocabulary study for the slow reader is the study of roots, prefixes and suffixes. Small groups of roots should be given to the class regularly -- no more than five at a time. The students should be led to inductive definition of the roots by supplying examples of words they are familiar with which use that root. Meanings should be checked in the dictionary by the students, and both the root and the words suggested by the class added to the students' vocabulary cards, and included in the weekly vocabulary quiz. The same procedure may be followed with prefixes and suffixes.

Weekly quizzes, since they are individualized, may be set up on a rotating schedule; some weeks the teacher may wish to do them orally, while other weeks a written quiz may be given. If the class is exceptionally large, individual testing may be done in pairs of students, with one student calling out the word to be defined while the other writes the definition, and then reversing the process. If such a procedure is followed, roots, prefixes and

III. B. 5. (Continued)

suffixes taught to the entire class must be tested on a class test. Grading is simplified if the students exchange papers and grade their classmates' tests. They may then enter their scores on the check sheet maintained in their folders.

6. Promoting Extensive Reading

Research study after research study has shown that the good reader is one who practices reading. To encourage the students' acquisition of the "reading habit," as much reading material as possible should be available in the classroom. Good adult paperbacks, both fiction and non-fiction, magazines written for the adult market, and the school library should be utilized continually as resources.

Many students like to be given a book-list at the beginning of the semester similar to NCTE's Reading for the College Bound. Time should be allotted in the classroom for reading, and what homework is given should consist primarily of reading.

Many teachers have found that formal book reports are not particularly effective in a developmental reading course. A technique which works well is to maintain a file box on the teacher's desk. In the file box are kept cards filled out by the students on the books they have read. Each card list the book's title and author, the type of book it is (history, adventure novel, mystery novel, ecology, biology, astronomy, government, romance), a two or three sentence description, and the student's response to the book. The response should state not only that the student liked or disliked the book, but what in it he liked or disliked and why. Four by six cards are a good size for the file, and an arrangement of the cards by category is the most useful. If more than one student reads the same book, the second student does not need to make out a new card, but should draw a line under the first student's comments, and add his own version of the description and his response. Students should sign their names, and the box should be accessible to all students in the classroom.

III. B. 6. (Continued)

A period of five or ten minutes once or twice a week can be scheduled for maintaining the book file, and students can rotate the maintenance of the box (collecting cards and filing them). Since the students read at different rates of speed, the number of cards filled out by any one student will vary a good deal. While it is not a good idea to use the file box for grading purposes, the teacher can use it as an indication of student interest in reading. Once in a while, it is useful to hold a class discussion on the books the class has been reading lately; at this time, the teacher may wish to suggest current or classic books which deal with contemporary issues of interest to students, or which appeal to certain segments of the class. Obviously, copies of such teacher-recommended books should be available for those students who might like to read them.

7. Grading Procedures

Developmental reading does not lend itself to standard grading procedures. While a Pass/Fail option would probably be more appropriate for the nature of the course, few students will elect this method of grading. One method which is fair to the student is to measure his individual progress as evidenced by the following criteria:

a. Improvement in specific skill areas as evidenced in the skills continuum sheet in his folder;

b. Mastery of new vocabulary as evidenced by a weekly quiz record;

c. A reading record which demonstrates his reaching toward more difficult and challenging material somewhat beyond his reading level;

d. Improvement in reading rate as compared with his original rate upon entrance to the class;

e. Class participation and personal effort toward improvement of his reading;

III. B. 7. (Continued)

f. Contribution to class discussion of reading interests, recommendations of current reading, and so on.

If such a method of grading is adopted, the student should be made aware of it at the outset of the course. A mimeographed sheet outlining the criteria for grading is appreciated by almost all class members. Every effort should be made to measure the student against himself, not against other students in the class.

C. Specific Methods of Instruction

1. Word and Phrase Meaning

a. Context Clues

(1) Context clues fall into five categories:

(a) synonym clue:

word explained by a synonym used in the same sentence - "The story of the courageous men who climbed Annapurna will go down among the annals of intrepid adventurers."

(b) experience clue:

"Fish begins to deteriorate quickly if it is not kept on ice."

(c) comparison and contrast clue:

antonym given in same sentence - "Although the Indians appeared friendly, hostile tribes were known to live in the area."

(d) word-summary clue:

details preceding or following the word explain the meaning - "The floors were washed, the furniture oiled and polished, and the curtains freshly laundered; the whole house was in immaculate condition for the holidays."

III. C. 1. a. (1) (Continued)

(e) association clue:

meaning is clarified through the associations the word suggests to the reader - "The roseate huses of the sunset faded into darkness."

The teacher who can supply or elicit from the class six or seven memorable contexts for the words being studied may provide useful help for the student. (Fowler)

(2) Command of language demands that the student be sensitive to whether a word commonly used is a transitive or intransitive verb, an adjective, adverb, or a noun. More study of this kind helps such students as the one who vaguely connected the word fickle with the meaning "to change" and wrote the sentence, "Dr. Jekyll fickled into Mr. Hyde." (Fowler)

(3) Slow and average readers frequently need practice in thinking through and understanding transitional, coordinating, and subordinating words and phrases. Students should do much close reading and discussion of such words in sentences and paragraphs to develop control over their meanings. (Fowler)

(4) Understanding qualifying words like some, many, always, and almost is essential for good critical reading. (Fowler)

(5) Put on the chalkboard sentences similar to:

Yes, we're going to the bowling alley
however
if
nevertheless
after
although
and
but

Have the students complete the sentences and discuss the differences in connectives. (Loban)

III. C. 1. a. (Continued)

(6) Have the students practice inserting a missing transition word, finding a word that spoils a sentence, finding the phrase or clause that is out of place in a sentence, finding the sentence that is out of place in a paragraph in teacher-prepared materials. (Loban)

(7) Present the students with sets of six or more sentences, each one containing the same artificial word, and each one contributing an additional clue to correct interpretation:

> It was only seven, but the light was soldeving.
>
> We felt unsafe because the road seemed to soldeve into the foggy dimness.
>
> The older it gets, the sooner it will begin to soldeve.
>
> People like a bright flower better than one that is soldeved.
>
> Putting the dress on the sunny lawn made the color of the cloth soldeve.
>
> "Old soldiers never die, they just soldeve away."

Use such sets of sentences to demonstrate to students the need for an alert and resilient response to all reading. Students who fix on one meaning for soldeve with the first or second sentence which is inconsistent with the remaining sentences should be given further practice and reinforcement. (Loban)

(8) Read aloud a passage in a book available to all the students in the class. Ignore punctuation, make no attempt to group words by cadence or meaning, avoid all such aids as stress on key words or contrast for qualifying or parenthetical elements. Discuss such a reading with the students, and then have them practice a correct reading, first orally, and then silently. (Loban)

III. C. 1. a. (Continued)

(9) Teach students to discriminate the degrees of potency in words and sentences by reading passages aloud twice; the first time in a voice which grants equal significance to every word and sentence; the second time, over-emphasizing the difference between major and subordinate elements. Then have the students practice with different passages, and discuss the clues which indicate degrees of emphasis in the passage. (Loban)

b. Figurative Language

(1) Ask students to write sentences using common words with both literal and figurative meanings and to explain the figurative use. Ex: "I went fishing yesterday." "She was just fishing for a compliment." (Fowler)

(2) Approach the complex language of poetry and literary prose through the study of slang, advertising language, and everyday speech, learning to recognize that common phrases such as melting pot, red tape, and high-pressure salesman are not meant literally. (Fowler)

c. Dictionary Meaning

(1) Encourage the dictionary habit. Teach students who do not know how to use all the parts of the dictionary how to do so. Make sure every member of the class knows how to alphabetize. A brief timed game in which students are given a list of words or the names of the students in the class to alphabetize may indicate which students are weak in performing this skill. (Fowler)

d. Vocabulary Development

(1) Vocabulary improvement is most successful when it proceeds from the work the class is doing and when the students associate the new words with the contexts which make them memorable. (Fowler)

III. C. 1. d. (Continued)

(2) Some of the most useful prefixes are ab-, ad-, com-, dis-, en-, ex-, in-, pre-, sub-, and un- and suffixes such as -tion, -ment, -ize, -ise, -able. (Fowler)

(3) Above average students may extend vocabulary through the study of Biblical and mythological allusions, through learning about the history of the language, and through making a particular study of word changes, derivations from different languages, and words contributed to English by various national groups and conquering tribes. (Fowler)

(4) Other sources of vocabulary growth include the study of new words (astronaut, blast off, countdown); words which have changed connotations (lady, villain, knave, propaganda); words with the same referent but different connotations (teacher, pedagogue, educationist, schoolmarm). (Fowler)

(5) Divide the class into groups of four or five, give each group a set of five or six words each, and let each group see how many different sentences they can construct in a given period of time. Such words as set, beat, ball, strike, run, still, down, fast, and point serve to illustrate the process of functional shift, or the use of one word as different parts of speech. (Fowler)

2. Sentence and Paragraph Meaning

a. Arrange a series of sentences in two columns. In the first column put the first half of each sentence. In the second column, jumble the second half of the sentences. Have the students match the second column with the first. (Hook)

b. Have students work in pairs. Have one student read a sentence; when he is finished, the second student is to restate the sentence in a different way without leaving out any important information. (Hook)

III. C. 2. (Continued)

c. With the poorer readers in the class, select a short essay or short story, and read it with the group, stopping from time to time to question the members of the group as to the significance of particular sentences or paragraphs. Ask questions such as "What is the significance of this word or phrase to the meaning of this passage?" "Is there any plan by which this paragraph has been put together?" "Is any sentence the topic of the paragraph?" "Which sentences are examples." "Which add significant details?" "What word is likely to mislead the reader if he doesn't take into account the rest of the sentence?" "What inappropriate association might the reader bring to this phrase if he isn't alert?" (Loban)

d. Select a passage in which the author has effectively subordinated some ideas to others. Rewrite the passage, blurring the distinctions between important and subordinate elements. One way to do this is to change subordinate clauses into main clauses; shift principal ideas into phrases or dependent clauses, flatten emphasis through coordination rather than subordination. Present both passages to the students for discussion and evaluation, focusing on the question: Which passage does the better job of emphasizing important ideas? (Loban)

e. From current magazines, select well-constructed paragraphs exemplifying the use of topic sentences. Rearrange them indiscriminately and type them on a stencil. Have the students "rehabilitate" the paragraphs, and compare their rearrangement with the original. To be most effective, paragraphs should be on matters of current topical interest. (Loban)

f. The teacher may illustrate paragraph patterns by listing on the chalkboard a series of examples leading to a conclusion (inductive paragraph) and a contrasting pattern for the deductive paragraph: conclusion, followed by examples. (Fowler and Hook)

III. C. 2. (Continued)

g. For slower readers, select a short chapter in a given novel and have the student find the passage that gives the reader specific information about details of character, or setting, or important clues to the plot. (Loban)

h. Have the class compare bits of dialogue from Twain, Dickens, Salinger, Hemingway, the Brontës, Steinbeck, Lewis, and other writers whose skill with dialogue is outstanding. Discuss dialogue as a clue to the speaker of the dialogue. (Fowler)

i. Ask students to make a close analysis of some paragraphs, perhaps from the Declaration of Independence or the Gettysburg Address, to explore the meaning of words and ideas. (Fowler, from Altick)

j. Have students discuss the inevitability of endings in short stories or novels. (Fowler)

k. Present a series of plot situations without endings. Below each plot situation, give five probable endings, and have the student select the ending most appropriate to the information given in the plot situation. These can be varied in level of difficulty. (Loban)

3. Critical Reading

a. Identification and Evaluation of Author's Purpose

(1) Have students compare abridged editions, and editions rewritten for lower grade levels with a real classic to note significant differences. (Fowler)

(2) Prepare selections of paragraphs which have obviously differing purposes. Have the students identify the author's intent in each paragraph. Repeat, increasing the level of difficulty.

III. C. 3. (Continued)

b. Purposes for Reading

(1) Give students numerous opportunities to practice efficient reading by defining a specific purpose from the following: to pick out main ideas, to note specific details, to follow directions, to predict outcomes, to find specific answers, to find proof for an argument, to observe the organization of ideas and supporting evidence, to make critical comparisons between two accounts of the same event in different sources, to take notes, to analyze meaning of a short story, poem or passage of prose. (Fowler)

(2) Have students write a précis of an essay to develop habits of analytical and critical reading. (Fowler, from Altick)

c. Judgment of Purpose

(1) Read to the class or project on the overhead a poem such as Robinson's "Richard Cory" and discuss the inferences to be drawn from Cory's suicide.

(2) Clip and mount cartoons illustrating situations from which the reader is to draw any inference about the people involved or the situation pictured. Show them on the overhead and discuss the implied inference. The New Yorker is a good source for such cartoons. (Fowler)

(3) Study the newspaper with the class to distinguish between the use of fact and judgment in news stories and editorials. Note the balance of supporting fact for the judgments offered. (Fowler)

(4) Lessons in general semantics are helpful in teaching readers to evaluate dogmatic statements and broad generalizations prefaced by such words as always, every, or all. (Fowler)

III. C. 3. c. (Continued)

(5) To improve a critical reading ability, write a statement about any topic, and below it write three to five other statements. Distribute these statements to the class, and have the students decide which of the additional statements are relevant to the first one. (Hook)

(6) Teach students to ask questions about the plausibility of the material they are reading. "Could this event have happened?" "Does ______ seem to be a real person such as one might meet?" "Would it be probable that in such circumstances real people might behave in this way?" (Hook)

(7) Have students search for paragraphs they consider to be particularly good from their current reading. Ask them to copy the paragraph and beneath it state their reasons for considering it good. Select several of these, mimeograph them, and discuss them with small groups or with the class as a whole. If the teacher omits the students' comments on individual paragraphs from the stencil, the class can be led to look for the specific details that make the paragraph an effective one. Some discussion should be made of how they can apply this kind of judgment to their own reading. (Loban)

d. Identification of Fictional Elements

(1) Spend a few minutes of class time asking students to recall the most vivid scenes they can remember from a book that has moved them. Discuss with the students whether they are sharp visual images, or dramatic, or exciting. (Fowler)

(2) Have students draw a sketch or diagram of the locale of a novel they are reading; they should locate the houses and scenes involved. (Fowler)

III. C. 3. d. (Continued)

(3) Practice in guessing clues to setting may be given by the teacher's reading of the introductory paragraphs of several short stories or novels and asking the students to guess what the setting is. Clues to time may be dealt with in similar ways. Good stories to use include Benet's "By the Waters of Babylon," Clark's "The Portable Phonograph," Shirley Jackson's "The Lottery," Poe's "The Fall of the House of Usher" for setting; "The Portable Phonograph" and Forster's "The Machine Stops" are useful for time clues. (Fowler)

(4) Ask students to recall a description of a person in a book they have read who seemed very real to them. Ask them to describe such a person for the class, and then bring the book to class and read the description. The same technique may be used with other descriptive passages. (Fowler)

(5) Brief questions a teacher may ask to gain an idea of the students grasp of plot or character are the following:

   (a) List the four or five most important happenings in the book (or short story) in their order of their occurrence.

   (b) List three adjectives which might describe the character of one of the figures in a novel and explain each adjective in one sentence.

   (c) Identify key characters in the novel or short story by indicating their importance to the story in a single sentence.

   (d) Explain in one or two sentences what key symbols in a novel stand for: Hester's scarlet letter, Queequeg's coffin, the spilled wine in A Tale of Two Cities, Kino's pearl, in The Pearl. (Fowler)

III. C. 3. d. (5) (Continued)

   (e) Trace the development of a character through a novel; list the steps leading to an important climax or decision. (Fowler)

e. Evaluation in Fiction

   (1) Distribute short paragraphs describing a person's actions. Ask the students to decide the purpose underlying the actions. The level of difficulty of the paragraphs may be varied to suit individual needs. (Hook)

   (2) Select a series of passages which attempt to convey a mood and put them on a stencil. Either on a separate sheet of paper, or below the reproduced passages, list a selection of terms which state the mood each passage is trying to create. Have the student match the appropriate term to the passage. For more capable readers, the teacher can list more terms than necessary, but for an introductory exercise there should be an equal number of terms and passages. (Loban)

f. Elements of Style

   (1) Assign students an essay or article in which tone is distinctive and have them discuss how the writer gets his effect. Have them discuss how the sentences and paragraphs in the article are related. Johnson's "Letter to the Earl of Chesterfield" is a useful example. (Fowler)

   (2) Give students mimeographed copies listing the details of settings of several unfamiliar plays. Have them determine what atmosphere the playwright seems to be trying to create. Chekhov, Ibsen, Shaw, and many of the modern playwrights like Osborne and Brecht are good for this exercise. (Loban)

III. C. 3. f. (Continued)

(3) Give students a copy of the opening scene of an unfamiliar play. Ask them to select and explain lines which seem to suggest more than they say--that hint at the past, portend the future, etc. (Loban)

(4) Give better students an opportunity to interpret irony and satire by reading aloud some of the following kinds of materials: columns from the newspaper in which the writer assumes an ironic tone toward his subject; Sassoon's "Does It Matter?" Swift's "A Modest Proposal," Auden's "The Unknown Citizen." (Loban)

g. Structure

(1) Study patterns and examples of such expository devices of prose as comparison and contrast, time and space devices, ideas leading to climax, and others. Examples may be found in most freshman English college texts. (Fowler)

(2) Use outlining to teach structure. Have the students outline fiction as well as non-fiction.

h. Patterns of Form

(1) Distribute to the class a mimeographed sheet which specifies different types of formal writing structures. Have the students list examples under each type. Then lead a class discussion in which the students supply the general characteristics of the type from their examples.

i. Main Idea

(1) Clip articles from newspapers which will cover no more space than a sheet of typing paper on one side. Remove the headlines and any subheadings and paste them to sheets of paper, cardboard, or colored art paper. Paste the headline on the back, or number the articles,

and paste the headlines to a cardboard sheet which is keyed to the humbered articles. Have the students write a headline for the articles; discuss some of the articles to see whether the student or the headline writer has grasped the main idea of the article better. A large file of such articles keyed to headlines can be built up to help slower students learn how to grasp the main idea of an article. (Loban)

4. Perception of Relationships

a. Select a passage which requires close reading. Duplicate it for the students, and then show the students how the total passage influences the relations among its parts and how the parts contribute to the whole. Then assign the students similar short passages in which they practice seeing the relationships. Then assign a longer selection, asking the students to do the following:

(1) Express the theme of the passage in one sentence;

(2) Write a precis of the passage;

(3) Find examples to support a given generalization about the passage;

(4) Find generalizations which can be made from given examples. (Loban)

b. Employ the SQ3R method. Survey the material, Question the material, Read, Recite, and Review. Although not an infallible formula, the behaviors fostered by the formula can be beneficial to most students. Use several kinds of material to demonstrate how to emphasize relationships. Give students help in seeing that why is frequently a more important question than what, when, or who. (Loban, from Robinson)

III. C. 4. (Continued)

c. Choose some portion of a text students are using in science or social studies classes. Prepare an outline in which the main topics of the passage are stated, while a blank line is left for each subordinate point.

Ex: The Great Depression (pp. 133-141)

I. The crash in the New York stock market caused a chain reaction in many parts of the nation.

A.

B.

C.

D.

II. The depression in the United States had world-wide effects.

A.

B.

C.

Have the students locate and fill in the subordinate points.

Then prepare and suplicate an outline for the next portion of the text, but this time use only subordinate points; the students are to fill in the main headings:

The Breakdown of Democratic Action (pp. 142-153)

I.

A. The German people were confused by the large number of political parties.

III. C. 4. c. (Continued)

B. The incompetence and selfishness of weak political leaders discouraged many industrialists and investors.

C. The Reichstag, supposedly representing the people, had become an incompetent debating society.

II.

A. Poverty in Italy made the common people desperate.

B. Etc.....

Then present the students with a skeleton outline for the next portion of the text with no words whatsoever. The outline corresponds faithfully to the content of the text.

The fourth, and final, step is to present a clean sheet of paper. The students are to prepare the complete outline, both main points and subpoints, for a limited portion of the text.

The same method may be used to teach the phrase outline, rather than a sentence outline. In teaching outlining of reading material, the teacher should stress its usefulness as a study and review aid in courses where large amounts of factual material are presented, and as preparation for college study. (Loban)

5. Location of Information

a. Teach students how to use the library. One method is to prepare dozens of cards, each one directing the student to find a particular source or bit of information in the library. Each student takes a card, accomplishes the task, exchanges the card for another, and continues until the person who has located the highest number of sources has the best score. The class might be teamed for this exercise.

III. C. 5. a. (Continued)

Suggested questions: Locate three biographies of Abraham Lincoln. Find a sequel to Little Women. Find a book of criticism on television. Locate one article on censorship in The Reader's Guide. Locate a review of a movie playing at the neighborhood theater. (Fowler)

b. Have students bring their texts from other classes. Teach them how to examine the organization of material by looking at the table of contents. Teach them the use of the glossary for vocabulary study, how to use the index, list of illustrations, the title and author index, biographical notes, and chapter questions. (Fowler)

c. Have students bring to class a text from another subject, such as history or science. Find the answer to a certain question in a specific chapter, and ask that question of the students. Ex: "How close is Mercury to the sun? Find the answer in Chapter 4." Ask the first students who respond to the question to explain to the rest of the group how they found the answer. (Hook)

d. Using a textbook which contains chapter subheadings, have the students indicate what is probably the chief question answered under each subheading. Select two or three questions from those supplied by the class, and have them find and write the answer to the question. (Hook)

6. Reading Rate and Retention

a. Reading Rate

(1) Reading speed improves when students do any of the following:

(a) Learn the possibilities of varying approaches to different kinds of reading;

(b) See the possibility of improvement, learn how to practice, and observe their own growth;

III. C. 6. a. (1) (Continued)

(c) Learn the significance of such interfering factors as daydreaming, wandering attention, background noise of radio or television, and lack of interest;

(d) Discipline themselves to practice continually to increase speed;

(e) Learn that forcing the eye down the center of the page, as well as exercises designed to increase eye span, will help develop speed;

(f) Learn to watch for such habits as vocalizing while reading or reading with the finger moving across the page. (Fowler)

(2) Ask pupils to suggest names for four different reading rates -- one for skimming, one for fast, easy reading, one for slower reading for more difficult material, and one for painstaking, careful reading, such as poetry or mathematics. Have the students, in groups, or as a class, construct a chart which lists the reading rates, kinds of purposes for each rate, and specific selections which illustrate this purpose. (Loban)

(3) Select material of interest to the student which is below the student's present reading level. Have him force himself to read the material at his best possible speed. If done over a series of sessions, rather than one time only, this will help many students improve their reading rate and comprehension with material at their current reading level. Students should keep a record of reading speed from one session to the next, and try to better their time with each session. A series of simple questions on the material can be used for comprehension checks, if desired. (Hook)

III. C. 6. a. (Continued)

(4) Give students an informal speed test to see how many pages of a book they can read in thirty minutes of class time. Then have them put a bookmark five pages ahead of the number read in the first attempt and try to work toward it. This procedure can be repeated several times. (Fowler)

(5) With the very slow readers in the class, try this. Assign them a short sotry to read, allow them to read for fifteen minutes, and then ask each member to note how many pages he read. Then ask them to read further, trying this time to concentrate during the entire time of reading, to tune out distractions, irrelevant thoughts or ideas, and to resist all disturbance. Let them count the pages read during the last fifteen minutes. For most, there will be a dramatic improvement. (Fowler)

b. Visual Exercise

(1) Set up a demonstration for showing how readers move their eyes. Select two students from the class and have them come up to the front of the room. Have ready two mirrors. While one student reads, the other places a mirror in position to reflect the reader's eyes, and reports his observations to the class. Discuss the following with the class:

(a) The value of an eye-span that takes in as many words as possible at a single glance--provided the words are understood.

(b) The importance of reading by phrases and word groups rather than word-by-word--provided the word groups are comprehended.

(c) The importance of the stop or fixation in the stop-and-go movement of the eyes, when the mind takes in as much as can be comprehended.

III. C. 6. b. (1) (Continued)

(d) The significance of what takes place between eye and brain, not between page and eye.

(e) The importance of the reader's will to understand as a basis for increasing comprehension during the moment of fixation.

Follow the discussion up with the reading of the following: a passage from a simple short story, a passage from non-fiction with closely packed meaning, a light humorous poem, and a more difficult poem with inverted sentences, some symbolism, and effective but unusual imagery. Ask the students to analyze the thought processes necessary for comprehension. Stress the importance of clarifying one's purpose in reading. (Loban)

(2) Arrange groups of phrases vertically on a typewritten page. Have the students work in pairs and practice reading each phrase at a single eye fixation. (Hook)

(3) For students who have difficulty breaking themselves of the habit of moving their lips while reading, have them make a conscious effort to hold their tongues against the roof of the mouth. (Hook)

c. Skimming and Scanning

(1) Teach skimming. The reader who moves his eye rapidly down the telephone book page to find a number is skimming, not reading. Some useful exercises are:

(a) Skim newspapers to locate articles on a particular subject and to digest the main points.

III. C. 6. c. (1) (Continued)

(b) Skim new books of light fiction to sample a writer's handling of plot and character.

(c) Skim pages in a textbook to locate treatment of a subject or a point not listed in the text.

(d) Skim an encyclopedia article to find relevant biographical facts about a writer or historical personage.

(e) Skim articles in a number of magazines to gather points on a topic for a research paper.

All of these practices may be done as timed exercises. Give the class fifteen or twenty minutes to skim the material. Then have them write the information down without looking at the material. (Fowler)

(2) For students who have never tried skimming, a demonstration by the teacher, with the class watching his eye movements, is extremely helpful. Students can take turns practicing moving their eyes from top to bottom of a page in zig-zag fashion as rapidly as possible and making notes or telling someone what their eye notices on that page after he has skimmed it.

(3) Teach students to skim novels to decide whether they want to read them or not by demonstrating the following technique: Read the first five or so pages by glancing down the center of each page as rapidly as possible. Skip over to a section approximately one-third of the way through the book and follow the same procedure. Repeat with the second third of the book. To sample the author's style, turn back to the middle of the book and read one long paragraph. Have a collection of novels available in the classroom so students may practice the technique. (Hook)

III. C. 6. c. (Continued)

(4) Have the students bring a text from another subject to class. Have the students skim a chapter, giving them a limited period of time in which to do it. Then have them list, without looking at the chapter, six questions the chapter might answer. (Hook)

7. Developing Extensive Reading

a. Have each student keep in his folder a cumulative reading record similar to the NCTE device. (Hook)

b. Plan book talks in which brief and interesting introductions to ten different books are provided during a class period. Read tantalizing bits from some of the books. Allow students who are interested to borrow the books to read outside of class. (Fowler)

c. Invite the librarian into the classroom to give a book talk and to recommend books to the students. (Fowler)

d. Collect back issues of used magazines which can be brought into the schoolroom. As the magazines become used, the best articles may be clipped and filed in file folders for other readers. (Fowler)

e. Divide students into reading interest groups to prepare a book list of recommended books in various areas: science fiction, sea stories, animal stories, family, mystery, adventure, biography, etc. A list may be compiled of titles and annotations and included in a manila folder for future student reference. (Fowler)

f. Follow up current television offerings with recommended reading in the area of the latest specials. Keep students informed of plays, novels, short stories, and biographies scheduled for television treatment and encourage reading of the book before viewing the show. (Fowler)

III. C. 7. (Continued)

g. Ask the students to write evaluations of their own reading at intervals, answering questions such as these: Are you satisfied with your reading during this semester? How many books have you read? Are you reaching toward more difficult books? Have you read anything by an author who is new to you? A new type of book? Which types of books do you read too much of? Which have you avoided? Are you having difficulty finding books you especially like? What can you do to improve your reading? What kind of reading do you feel you need help with? Do you want any recommendations for books to try next? (Fowler)

h. Have students bring in reviews, book jackets, and pictures of books to put on a bulletin board for motivating further reading and suggesting books to their fellow students. (Hook)

THE ENGLISH LANGUAGE

Phases IV and V

(One Semester)

I. SUGGESTED TOPICS OF STUDY

A. Suggested Content Areas

1. A definition of language; Allen, pp. 1-14.
2. The history of and changes in the English language; Allen, pp. 321-337.
3. American English; Allen, pp. 338-351.
4. Phonemics; Allen, pp. 15-28.
5. Morphemics; Allen, pp. 28-29, pp. 280-298.
6. Syntax
    - a. Theory; Allen, pp. 30-38.
    - b. Sentence Patterns; Allen, pp. 39-53.
    - c. Word Classes
        - (1) Nouns and Pronouns; Allen, pp. 54-62.
        - (2) Verbs; Allen, pp. 63-72.
        - (3) Adjectives and Adverbs; Allen, pp. 73-81.
        - (4) Contrastive Features; Allen, pp. 82-91.
        - (5) Classification by Position; Allen, pp. 92-100.
    - d. Transformations
        - (1) Single-Base; Allen, pp. 101-117.
        - (2) Coordination; Allen, pp. 118-126.
        - (3) Object Complement and Adjective Complement; Allen, pp. 127-133.

I. A. 6. d. (Continued)

            (4) Postnominal Modification; Allen, pp. 134-143.

            (5) Prenominal Modification; Allen, pp. 144-153.

            (6) Adverbial Modification; Allen, pp. 155-166.

            (7) Sentence Modification; Allen, pp. 167-178.

            (8) Making Nominals; Allen, pp. 179-189.

        e. Problems in syntax; Allen, pp. 190-202.

        f. Style; Allen, pp. 203-213.

    7. Lexicography; Allen, pp. 260-279.

    8. Usage; Allen, pp. 307-320.

B. Suggested Behavioral Objectives

1. The student will write a theoretical definition of language with 90% accuracy.

2. The student will list the three major periods in the history of the English language with 90% accuracy.

3. The student will write a theoretical definition of dialect with 90% accuracy.

4. The student will list the three major divisions in the phonetic alphabet giving two examples of each with 80% accuracy.

5. The student will write a definition for a morpheme with 90% accuracy.

6. The student will list the five basic sentence patterns, giving an example of each, with 90% accuracy.

7. The student will list the four word classes, giving one method of identifying each class, with 90% accuracy.

I. B. (Continued)

8. The student will write one example of each transformation studied with 80% accuracy.

9. The student will list five types of information which may be given about a word in the dictionary with 90% accuracy.

10. The student will write two reasons for employing standard usage with 90% accuracy.

II. SUGGESTED MATERIALS

A. Required Materials

1. Allen, Harold B., et al. New Dimensions in English McCormick-Mathers Publishing Company, Inc., 1966. (State Adoption)

B. Supplementary Materials

1. Allen, Harold B., et al. New Dimensions in English 1, 2, 3. McCormick-Mathers Publishing Company, Inc., 1968. (Three workbooks which are sequential and which may be used with the required text, $1.35 each)

Other supplementary materials are listed in the teacher's annotated edition of the required text.

C. Teacher Materials

1. *Allen, Harold Byron, ed. Readings in Applied English Linguistics. Second edition. New York: Appleton-Century-Crofts, 1964.

2. Bach, Emmon Werner. An Introduction to Transformational Grammars. New York: Holt, Rinehart and Winston, 1964.

3. Baugh, Albert Croll. A History of the English Language. Second edition. New York: Appleton-Century-Crofts, 1957.

II. C. (Continued)

4. Bloomfield, Leonard. *Language*. New York: Holt, Rinehart and Winston, 1933.

5. Chomsky, Noam Avram. *Aspects of The Theory of Syntax*. Cambridge, Massachusetts: M.I.T. Press, 1969.

6. Curme, George Oliver. *Syntax*. (*A Grammar of the English Language*, Vol. 3) Boston: Heath, 1931.

7. Fries, Charles Carpenter. *The Structure of English: An Introduction to the Construction of English Sentences*. New York: Harcourt, Brace and World, 1952.

8. Gleason, Henry Allen, Jr. *An Introduction to Descriptive Linguistics*. Revised edition. New York: Holt, Rinehart and Winston, 1961.

9. *Hall, Robert Anderson, Jr. *Linguistics and Your Language*. New York: Doubleday, 1960.

10. Hornby, Albert S., E. V. Gatenby, and E. Wakefield. *The Advanced Learner's Dictionary of Current English*. Second edition. London: Oxford, 1963.

11. House, Homer C., and Susan Emolyn Harman. *Descriptive English Grammar*. Second edition. Englewood Cliffs, New Jersey: Prentice-Hall, 1950.

12. Jacobson, Roman, and Morris Halle. *Fundamentals of Language*. 'sGravenhage: Mouton Company, 1956.

13. Jespersen, Jens Otto Harry. *Language, Its Nature, Development, and Origin*. London: G. Allen, 1922.

14. Katz, Jerrold J., and Paul M. Postal. *An Integrated Theory of Linguistic Descriptions*. Cambridge, Massachusetts: M.I.T. Press, 1964. (Research Monograph, No. 26)

15. Kurath, Hans. *A Word Geography of the Eastern United States*. Ann Arbor, Michigan: University of Michigan Press, 1949.

II. C. (Continued)

16. ____. *A Phonology and Prosody of Modern English*. Ann Arbor, Michigan: University of Michigan Press, 1964.

17. ____, and Raven I. McDavid, Jr. *The Pronunciation of English in the Atlantic States*. Ann Arbor, Michigan: University of Michigan Press, 1961.

18. Mencken, Henry Louis. *The American Language: An Inquiry into the Development of English in the United States*. Abridged edition. New York: Knopf, 1963.

19. *Ornstein, Jacob, and William W. Gage. *The ABC's of Languages and Linguistics*. Philadelphia: Chilton Books, 1964.

20. Pedersen, Holger. *Linguistic Science in the 19th Century*. John Webster Spargo, trans. Cambridge, Massachusetts: Harvard University Press, 1931. Reprinted as *The Discovery of Language*. Bloomington, Indiana: Indiana University Press, 1962.

21. *Potter, Simeon. *Modern Linguistics*. London: André Deutsch, 1957.

22. Pyles, Thomas. *The Origins and Development of the English Language*. New York: Harcourt, Brace and World, 1964.

23. *Sapir, Edward. *Language: An Introduction to the Study of Speech*. New York: Harcourt, Brace and World, 1921.

24. *Schlauch, Margaret. *The Gift of Tongues*. Reprinted as *The Gift of Language*. New York: Dover Publications, 1955.

25. Trager, George Leonard, and Henry Lee Smith, Jr. *An Outline of English Structure*. (Studies in Linguistics, Occasional Papers, No. 3). Reprinted, Washington, D. C.: American Council of Learned Societies, 1957.

*Good books for the beginner.

III. SUGGESTED METHODS

A. Dr. Allen suggests methods in his text, New Dimensions in English, which are inductive. These methods should be used insofar as possible.

B. Some books which contain methods are:

1. Gleason, H. A., Jr. Linguistics and English Grammar. Holt, Rinehart and Winston, Inc., 1965, pp. 469-494. ($10.50)

2. Postman, Neil and Charles Weingartner. Linguistics: A Revolution in Teaching. Delacorte Press, 1966. ($5.00)

C. Some curriculum plans which contain methods are:

1. Orange County, Florida. Action in the Language Arts.

2. Nebraska Curriculum Development Center. A Curriculum for English. The University of Nebraska.

D. See also Reference Materials listed in the Language Sections.

IN TUNE WITH THE WORLD

PHASES II, III, IV AND V
(One Semester)

"In Tune With The World" is a course designed to impart an understanding of and appreciation of the various mass media: newspapers, magazines, radio, television, and films. Basic to such an understanding is an awareness of the influences of these media in daily life.

Many books have been written in the last few years which provide valuable information for the teacher. The following books are suggested:

I. BACKGROUND

Arnheim, Rudolf. Toward A Psychology of Art. University of California Press, 1967. ($10.00)

*Barnouw, Erik. Mass Communication: Television, Radio, Films, and Press. Holt, Rinehart and Winston, Inc., 1956. ($6.50)

*Bray, T. C. Newspaper's Role in Modern Society. Tri-Ocean Inc., 1965. (Paper, $1.25)

Hazard, Patrick D. Ed. TV As Art. National Council of Teachers of English, 1966.

Hovland, Lumsdaine, and Sheffield. Experiments in Mass Communication. Princeton University Press, 1970. (Paper, $1.95)

Jacobs, Lewis. Ed. Introduction to the Art of the Movies. Noonday Press, 1960. (Paper, $1.95)

Lucas, Darrell B. and Stewart H. Britt. Measuring Advertising Effectiveness. McGraw-Hill Book Company, 1963. ($8.95)

*MacCann, Richard D. Ed. Film and Society. Charles Scribner's Sons, 1964. (Paper, $2.95)

*McLuhan, Marshall. Understanding Media. Signet, New American Library, 1965. (Paper, $.95)

*McLuhan, Marshall and Quentin Fiore. The Medium Is the Message. Bantam Books, Inc., 1967. (Paper, $1.45)

I. (Continued)

*Packard, Vance. *Hidden Persuaders*. Pocket Books, Simon and Schuster, Inc., 1957. (Paper, $.95)

Rivers, William L. *Opinionmakers*. Beacon Press, 1965. (Paper, $1.95)

Rosenberg, Bernard and D. M. White. Eds. *Mass Culture: The Popular Arts in America*. The Free Press of Glencoe, 1957. (Paper, $2.95)

Schramm, Wilbur. *Mass Communications*, Second edition. University of Illinois Press, 1969. (Paper, $4.50)

**Media and Methods*. 134 North Thirteenth Street, Philadelphia, Pennsylvania 19107. (Magazine, $5.00 yearly)

II. METHODS

Boutwell, William D. *Using Mass Media in the Schools*. Appleton-Century-Crofts, 1962. ($4.50)

*Fowler, Mary E. *Teaching Language, Composition, and Literature*. McGraw-Hill Book Company, 1965, pp. 332-353. ($8.50)

Gattegno, Caleb. *Towards a Visual Culture: Educating Through Television*. E. P. Dutton and Company, Inc., 1969. ($4.95)

*Loban, Walter, Margaret Ryan, and James R. Squire. *Teaching Language and Literature*. Harcourt, Brace and World, Inc., 1961, pp. 378-405. ($9.50)

*Mallery, David. *The School and the Art of Motion Pictures*. (Feature Length Films) National Association of Independent Schools, 1966. (Paper, $1.00)

*Peters, Jan L. M. *Teaching About the Film*. UNESCO, 1961. ($4.00)

*Postman, Neil, *et al*. *Television and the Teaching of English*. Appleton-Century-Crofts, Inc., 1961. (Paper, $1.65)

Sheridan, Marion C. *The Motion Picture and the Teaching of English*. Appleton-Century-Crofts, Inc., 1965. (Paper, $1.95)

Sohn, David A. *Film Study and the English Teacher*. Indiana University Audio-Visual Center, 1968. (Free)

* Highly Recommended

I. SUGGESTED TOPICS OF STUDY

A. Suggested Content Areas

1. Communication

    a. Survey of communication habits of students: listening, speaking, viewing, reading, and writing. (May be done through a printed form or students interviewing one another and reporting on their findings. Loban, p. 398.)

    b. Definition and discussion of a communication process.

        (1) See "Study Sheet 1."

        (2) Emphasis should be placed on verbal and non-verbal aspects of communication.

    c. Compile a list of avenues or ways of communicating.

    d. Film: "Communications and the Community," 16 minutes, color, #8-538. (Junior and Senior High)

    e. Phase Divisions:

        (1) Phase II: a, c, d.

        (2) Phase III: a, b (simplified), c, d.

        (3) Phase IV and V: a, b, c, d.

2. Propaganda

    a. Definition of propaganda: persuasion which can be desirable or undesirable depending upon the individual's point of view.

    b. Devices of propaganda:

        (1) Hasty generalization: a generalization based on insufficient evidence.

I. A. 2. b. (Continued)

(2) False analogy: points of similarity are few or nonexistent.

(3) False syllogism: the premises are not true, ignore significant facts, or do not follow logically; for example:

All ripe apples are sweet.
This apple is ripe.
This apple is sweet.

(4) Attribute an effect to the wrong cause: gives consideration to only one or too few causes to determine effect.

(5) Irrelevant fact: fact not related to issue.

(6) Personal attack: attack the person offering an argument rather than the argument itself.

(7) Loaded words: words which through their connotations carry strong feelings.

(8) Doubtful testimonial: a person of high esteem is paid to support a position.

(9) Name-Calling: the calling of an opponent by a name which has undesirable connotations; for example: Senator John Smith is a dirty Red.

(10) Slogan: an oversimplified, catchy statement; for example: Make the world safe for democracy.

(11) Unproved assertion: statement not based on evidence.

(12) Band wagon: doing what others are doing or believing as others believe.

(13) Rationalizing: attributing actions to false reasons.

(Warriner's, pp. 403-406.)

I. A. 2. (Continued)

c. Small group compilation of a chart of types of persons or groups who use propaganda including their purpose, the media used, and the devices or techniques used.

d. Individual student project: record in a notebook daily examples of propaganda found on television, on radio, in newspapers, and in magazines. Include the medium, person(s) using, kind of propaganda, and purpose(s) of propaganda.

e. Film: "How to Judge Facts," 12 minutes, black-and-white, #4-616. (Elementary, Junior and Senior High)

f. Phase Divisions:

(1) Phase II: a, b (omit 3), d, e.

(2) Phase III: a, b, c, d, e.

(3) Phases IV and V: a, b, c, d, e.

3. Advertising

a. Advertising in contemporary society in the United States. (Packard)

b. Propaganda techniques in advertising: appeal to human needs and desires, both physical and psychological.

(1) See 2. Propaganda, b, particularly (7), (8), (10), (11), and (12).

(2) See "Study Sheet 2."

c. Color in advertising: psychological use. See "Study Sheet 2."

d. Individual student project: record "Study Sheet 3" in a notebook.

I. A. 3. (Continued)

e. Individual student project: record "Study Sheet 4" in a notebook.

f. Phase Divisions:

(1) Phase II: a, b, c, d.

(2) Phase III: a, b, c, d, e.

(3) Phases IV and V: a, b, c, d, e.

4. Newspapers

a. The newspaper in contemporary society in the United States. (Bray)

b. Study of the newspaper: see "Study Sheet 5."

c. Film: "How to Read Newspapers," ten minutes, black-and-white, #4-573. (Junior and Senior High)

d. Individual student project: write in a notebook an analysis of the same newspaper using the following areas:

(1) News: headlines, development, coverage (local, national, international).

(2) Special interest features (society, sports, comics, etc.)

(3) Columns (local and national)

(4) Editorials

(5) Advertisements (classified and display)

(6) Policy, point of view, and bias.

e. Individual student project: write in a notebook the comparisons of three different newspapers using the areas above.

I. A. 4. (Continued)

f. Phase Division:

(1) Phase II: a, b, c, d.

(2) Phase III: a, b, c, d, e.

(3) Phase IV and V: a, b, c, d, e.

5. Magazines

a. The magazine in contemporary society in the United States.

b. Study of the magazine: see "Study Sheet 6."

c. Small group analysis of a different magazine in each group using "Study Sheet 6" and "Study Sheet 7"; report findings to class.

d. Individual student project: write in a notebook an analysis of the same magazine using "Study Sheet 6, Criteria for Magazine Evaluation" and "Study Sheet 7."

e. Individual student project: write in a notebook a comparison of one special interests magazine, one news magazine, and one picture magazine using "Study Sheet 6" and "Study Sheet 7."

f. Individual student project: write in a notebook a discussion and listing of items of why specific magazines appeal to specific groups of persons through analysis of the following areas:

(1) Percentage of pictures to printed matter.

(2) Subject matter of articles.

(3) Special features such as short stories and poetry.

(4) Advertisements.

(5) Language level of difficulty.

I. A. 5. (Continued)

- g. Phase Division:
  - (1) Phase II: a, b, c, d.
  - (2) Phase III: a, b, c, d, e.
  - (3) Phases IV and V: a, b, c, d, e, f.

6. Radio

- a. Radio in contemporary society in the United States. (See "Study Sheet 8")
- b. Small group work on "radio's golden age." (Higby, Harmon)
- c. Individual student project: write in a notebook a "listening log" which contains the number of hours spent during a one-week period listening to each of the following on the radio:
  - (1) News
  - (2) Sports
  - (3) Westerns-Mystery
  - (4) Comedy
  - (5) Music
    - (a) Blues
    - (b) Folk Rock
    - (c) Country Rock
    - (d) Bubblegum
    - (e) General Rock

I. A. 6. (Continued)

d. Individual student project: after listening to all the commercials during a one hour period on three different radio stations, write in a notebook the answers to the following questions:

(1) What were the products advertised?

(2) For what age group(s) was each product intended?

(3) What devices were used in the commercial to "sell" the product to a particular age group?

(4) Were the commercials consistent with the "point of view" of the station; for example: if the station's programs were directed mainly towards teen-agers, were the commercials for teen-agers?

(5) Refer to "Study Sheet 3" and discuss the psychological implications of the commercials.

e. (The following study should only be undertaken with *mature* students and only after *careful* examination *of all* the materials used. The primary consideration should be the psychological and sociological influences of contemporary music.)

(1) Music in contemporary society in the United States: discussion with examples.

Background:

(a) Cohn, N. R. *Rock from the Beginning*. Pocket Books. (Paperback, $.95)

(b) Goldstein, Richard. Ed. *The Poetry of Rock*. Bantan Books. (Paperback, $1.00)

(c) Spinner, Stephanie. Ed. *Rock Is Beautiful: An Anthology of American Lyrics*. Dell. (Paperback, $.75)

I. A. 6. e. (Continued)

(2) Individual student project: write a brief, documented report on one of the following:

(a) The history of rock.

(b) A major person in rock.

(c) A major group of songs, such as, country rock, blues, or bubblegum.

f. Phase Division:

(1) Phase II: a, c.

(2) Phase III: a, b, c, (e?)

(3) Phases IV and V: a, b, c, d, (e?)

7. Television

a. (Complete the week prior to this unit.)

Each student develop a "viewing log" which lists the programs, type of programs, and time of programs watched each day on television; the log should cover one week, Sunday through Saturday. The following format is suggested:

Sunday

Program	Type of Program	Time	Hr.	Min.
"The Man"	Mystery	7:30-8:30	1	
"Laugh"	Comedy	8:30-9:00		30

b. Compile the data from the "viewing logs." The following types of information can be ascertained:

(1) Number of hours each student watched television during the week; the average number of hours spent watching television.

I. A. 7. b. (Continued)

(2) The specific times spent watching television; significance of same.

(3) The types of programs watched: by boy, by girl, by age, significance.

(4) Programs of importance which were not watched.

c. Discuss the importance of television in contemporary society in the United States. (McLuhan, Understanding Media for Phases IV and V; Postman, Language and Systems, "Chapter 19," Postman, Language and Reality, "Part IV, The Communication of Social Values, Television," Phase III.)

d. Small group investigation and discussion of the interpretation of American family life as provided by television plays, comedies, and musicals. The following questions are suggested:

(1) In what ways are the various members of the family depicted? Does the father smoke? Does he drink? Is he authoritarian? Is the mother more sensitive and refined than the father? What are the primary interests of the children: sports? school? their social life? What are their ambitions?

(2) What is the economic status of the family? Is the family prosperous? If so, what symbols of prosperity are in evidence? Does the family own a car? Does the family live in a house or an apartment? Is the family served by a maid or butler? Are there more than two or three children in the family? Does the family seem to be a "typical" one? Does the family live in the city, the country, the suburbs?

I. A. 7. d. (Continued)

(3) What are the family's cultural identifications? What is the family's religion? What are its politics? If these identifying characteristics are not revealed, why do you suppose they aren't? Does the family appear to be well-educated? If so, what symbols of education or culture are in evidence? Are there books in the house? Are there paintings on the walls? Does the family characteristically use "standard" English? Do the children appear to spend as much time watching television as you do?

(4) What kinds of problems confront the family? Does the father have financial problems? Is there a concern for large social or political issues? Are there any conflicts that appear to be irreconcilable? How are problems solved: by chance? by thoughtful reasoning? Are the problems of these TV families similar to those of your own family?

(5) What explicit values are preached? Is the audience encouraged to "get along well with others"? Is it encouraged to be friendly at all costs? Is it encouraged to be tolerant? to be ambitious? to be patriotic? to be kind to animals? to be kind to parents?

e. Individual student project: write in a notebook an analysis of three different television programs using the following questions as a guide:

(1) What was the type of program? What time was it seen? On what channel was it seen?

(2) To what age level does it appeal?

(a) Desirable if: It gives information and/or entertainment related to the interests of this group.

(b) Undesirable if: It is dull, boring, not related to experience or interests.

I. A. 7. e. (Continued)

(3) Does it meet needs for entertainment and action?

  (a) Desirable if: It deals with wholesome adventure, humor, fantasy, or suspense.

  (b) Undesirable if: It is emotionally disturbing and overstimulating; places unnecessary emphasis on cruelty and violence; is loud, crude, or vulgar.

(4) Does it add to one's understanding and appreciation of himself, others, the world?

  (a) Desirable if: It is sincere, constructive, informative; gives a balanced picture of life; encourages decent human relations; is fair to races, nations, religion.

  (b) Undesirable if: It is one-sided; arouses or intensifies prejudices; takes advantage of lack of knowledge.

(5) Does it encourage worthwhile ideals, values, and beliefs (concerning such things as family life)?

  (a) Desirable if: It upholds acceptable standards of behavior; promotes respect for law, decency, service.

  (b) Undesirable if: It glamorizes crime, indecency, cruelty; gives too much emphasis to material success, personal vanity.

(6) Does it stimulate constructive activities?

  (a) Desirable if: It promotes interests, skills, hobbies; encourages desire to learn more, to do something productive, to be creative, to solve problems, to work to live with others.

I. A. 7. e. (6) (Continued)

- (b) Undesirable if: It gives details of crime and its results; solves problems through impossible means.

(7) Is the language used in good taste?

- (a) Desirable if: The language is right for the age level. Limits the use of profanity.
- (b) Undesirable if: It uses vocabulary that is too hard or too easy, poor grammar, or language of the underworld.

f. Individual student project: the teacher develops for the student a brief unit on a special television program as follows:

- (1) Before the telecast, prepare the students for the social and political issues necessary to understanding, mentioning TV's sometimes limited treatment of some themes because of the prejudices or sensitivities of the audience.
- (2) Have students form questions and answers regarding character development, plot, viewpoint, as they view the production.
- (3) Follow the program with key teacher questions hinging on the drama's significance, characteristics of the TV format, the required editing problems, etc.

g. Individual student project: write a brief, documented report on one of the following:

- (1) The influence of Audience Rating Systems: to what extent these methods determine popularity
- (2) The desirability of pay-as-you-go television
- (3) The evidence of the television influence on morality.

I. A. 7. g. (Continued)

(4) The problem of censorship, both voluntary and involuntary

(5) The responsibilities of television to provide for minority groups

(6) The use of propaganda in television political campaigns

h. Phase Division:

(1) Phase II: a, b, c (simplified), d, e.

(2) Phase III: a, b, c, d, e, f.

(3) Phases IV and V: a, b, c, d, e, f, g.

8. News

a. The importance of news in contemporary society in the United States. (Postman, Language and Reality, "Part III.": use exercises as appropriate.)

b. Group discussion of the ways news is treated in the various media: newspapers, magazines, radio, and television.

c. Individual student project: write in a notebook the analysis of one major news story in each of the major mediums: radio, television, newspapers, and magazines; use the following procedure:

(1) Radio:

(a) Extent and accuracy of coverage.

(b) Interpretation by and attitudes of station.

(2) Television:

(a) Extent and accuracy of coverage.

I. A. 8. c. (2) (Continued)

(b) Interpretation by and attitudes of station.

(c) Emotional aspects.

(3) Newspapers:

(a) Extent and accuracy of coverage.

(b) Interpretation by and attitudes of paper.

(c) Emotional aspects.

(4) Magazines:

(a) Extent and accuracy of coverage.

(b) Interpretation by and attitudes of magazine.

(c) Emotional aspects.

This project requires following a news story for several days. First instances would be found in "news flashes" on radio,with broader coverage on television and in the newspaper; editorials and interpretations will follow, with final coverage in the news magazines. Consideration must be given to the ways different media treat a particular news story and to the different treatments given a particular news story by different sources within a medium; for example: the different treatments by two different newspapers or two different news magazines.

d. Phase Division:

(1) Phase II: a, b, c.

(2) Phase III: a, b, c.

(3) Phases IV and V: a, b, c.

I. A. (Continued)

9. Motion Pictures

a. How to study a movie. (Scheuer and Colkin)

b. The motion picture in contemporary society in the United States. (MacCann)

c. Small group discussions and reports on different motion pictures using "Study Sheet 9."

d. Individual student project: after viewing a full-length motion picture, write in a notebook an evaluation of the film using "Study Sheet 9."

e. Individual student project: write in a notebook a humorous or serious discussion of "How to View a Movie."

f. Phase Division:

(1) Phase II: a, b, c, d.

(2) Phase III: a, b, c, d, e.

(3) Phases IV and V: a, b, c, d, e.

B. Suggested Behavioral Objectives

1. Communication

The student will list five ways of communicating with 90% accuracy.

2. Propaganda

The student will list and give an example of five devices of propaganda with 80% accuracy.

3. Advertising

The student will list and give an example of three propaganda devices used in advertising with 80% accuracy.

I. B. (Continued)

4. Newspapers

   The student will list five items in the format of a newspaper with 90% accuracy.

5. Magazines

   The student will list three criteria used to evaluate a magazine with 90% accuracy.

6. Radio

   The student will write one reason why radio today is mainly for young Americans with 90% accuracy.

7. Television

   The student will list three aspects of American family life as shown on television with 80% accuracy.

8. News

   The student will list two differences between a major news story on radio and in the newspaper with 80% accuracy.

9. Motion Pictures

   The student will list three criteria used to evaluate a full-length motion picture with 80% accuracy.

II. SUGGESTED MATERIALS

A. Required Materials

1. Textbooks

a. McLuhan, Marshall. Understanding Media. Signet, New American Library, 1965. (Paper, $.95)

b. Packard, Vance. Hidden Persuaders. Pocket Books, Simon and Schuster, Inc., 1957. (Paper, $.95)

c. Postman, Neil. Language and Reality. Holt, Rinehart and Winston, Inc., 1966. (State Adoption) "Part III, The Communication of Information," "Part IV, The Communication of Social Values."

d. Postman, Neil and Howard C. Damon. Language and Systems. Holt, Rinehart and Winston, Inc., 1967. (State Adoption) "Chapter 11, Comparing Two Systems of Reporting," "Chapter 19, A New System of Literature," "Chapter 20, Cross-Media Analysis"

e. Scheuer, Steven and John Culkin. How To Study A Movie. Dell Publishing Company, 1969. (Paper, $.75)

f. Warriner, John E. and Francis Griffith. English Grammar and Composition, Complete Course, Revised Edition. Harcourt, Brace and World, Inc., 1965. (State Adoption)

2. Materials

a. Classroom set of a newspaper, such as Today, for one day.

b. Two or three copies each of many different newspapers such as: New York Times, Miami Herald, Christian Science Monitor, Los Angeles Times, Chicago Tribune.

II. A. 2. (Continued)

c. Two or three copies each of many different magazines such as: *Life*, *Ebony*, *Atlantic Monthly*, *Saturday Review*, *The New Yorker*, *Surfer*, *Good Housekeeping*, *Seventeen*, *Holiday*, *Hot Rod*, *Scientific American*, *Science News*, *American Heritage*.

d. Two or three copies each of many different news magazines such as: *Time*, *Newsweek*, *Life*, *Look*, *Atlas*, *U. S. News and World Report*, *The National Review*, *The New Republic*, *I. F. Stone Weekly*, *National Observer*.

e. A television set.

B. *Supplementary Materials*

1. *Textbooks*

a. Remainder of list of background books for teachers.

b. Harmon, Jim. *The Great Radio Heroes*. Ace Books, Inc., 1967. (Paper, $.75)

c. Higby, Mary Jane. *Tune in Tomorrow*. Ace Books, Inc., 1968. (Paper, $.95)

d. Kuhns, William and Robert Stanley. *Exploring The Film*. George A. Pflaum, Publisher, Inc., 1968. (Paper; Text, $3.20, Teaching Manual, $3.50)

Recommend classroom set, particularly for Phase II.

2. *Materials*

a. Wider selection of materials under *A.2.b*, *c*, and *d*.

b. A selection of films to include short and full-length films.

C. *Teacher materials listed in introduction*.

Many ideas and some material was from:

Action in the Language Arts, Orange County, Florida
Project APEX, Trenton Public Schools, Michigan

III. SUGGESTED METHODS

Specific methods were suggested with each of the topics of study. These methods were developed in order of progressing difficulty; thus, phase divisions were suggested at the end of each topic of study.

Many other methods will be found in the books recommended in Methods in the introduction. Some further suggestions follow:

A. Communication

1. Have students react to such controversial comments as these:

   a. "If television and radio are to be used to entertain all of the people all of the time, we have come perilously close to discovering the real opiate of the people." Edward R. Murrow

   b. "There will be no cultural programming that is not fought for, and that goes for programs of any kind. Sponsors are not going to ask for cultural programs. They are going to have to be sold it all the way." Pat Weaver

   c. "At one extreme, one might even consider it a wise educational policy to lock children up (at some time before their maturity) in a good library with good food and drink, alone with paper and pencils but no other entertainment." David Reisman (Phases IV and V)

2. Be sure that coming television programs get proper publicity by announcing them through attractive weekly displays on the bulletin board, through teacher announcements, through a voluntary student television committee that would handle the promotional work. (This can also be used with other media.) (Phases II-V)

3. Make a study of how the mass audience affects communication. (Loban, pp. 393-394) (Phases III, IV, and V)

III. (Continued)

B. Newspapers

1. Study comic strips and their effects on American culture. (Phase II)

2. Study political cartoons. (Phases III, IV, and V)

3. Newspaper study in the eleventh and twelfth grades. (Fowler, pp. 343-345) (Phases III, IV and V.)

C. Magazines

1. Study the decline of magazines in the United States and the reasons for the same. (Phases IV and V)

2. Study the advertising in two different magazines such as *The New Yorker* and *Life* and write a comparison, including psychological implications of each. (Phases IV and V)

3. Have each student evaluate his "favorite" magazine and tell or write his reasons. (Phase II)

D. Television

1. Assign the class to watch a television program or a commercial with the sound turned off; have them then make a written or oral report to the others on what they discovered. (Phases II and III)

2. Align class assignments to the television schedule, occasionally giving over a class period to discussion following a particularly worthwhile program. (If a teacher is reticent to assign the program for everyone's viewing, he might suggest "team watching," with several students meeting in one home.) (Phases III and IV)

3. Compare a television drama with the novel from which it was taken. (Phases IV and V)

E. Motion Pictures

1. Study short films such as: "Moods of Surfing," "Have I Told You Lately That I Love You?" (Phases II-V)

III. E. (Continued)

2. Study documentary films and the propaganda devices, editing devices, and psychological points used. (Phases IV and V)

3. Have students write an evaluation of "Sex in the Movies." (Phases IV and V)

F. Cross-Media

1. Drama on stage, in motion pictures, on radio, and on television. (Loban, pp. 384-385) (Phases III, IV, and V)

2. Study a "total-media" environment. (Phases IV and V)

STUDY SHEET 1

A PROCESS OF COMMUNICATION

Any theory of communication includes three parts: sender, message, receiver. A process of communication explains what each of the three parts does or what its components are. Such a process is shown in the following outline:

Sender-Encoding

I. Needs to send message

II. Thinks about message

- A. Composes content

  (Interacts with B below)

  - 1. Considers the receiver
    - a. One or many
    - b. Level of intellect
    - c. Background or experience
  - 2. Makes message meaningful
    - a. Valid to both sender and receiver
    - b. Clarity of thought
- B. Selects the symbolic form
  - 1. Considers requirements of medium
  - 2. Chooses the form(s)
    - a. Sound
      - (1) Spoken
      - (2) Musical (vocal and instruments)
      - (3) Others

II. B. 2. (Continued)

- b. Writing
  - (1) Graphemes
  - (2) Sounds (music)
  - (3) Figures (characters)
  - (4) Others
- c. Graphics
  - (1) Paintings
  - (2) Drawings
  - (3) Sculptures
  - (4) Others
- d. Physical
  - (1) Tactile
  - (2) Kinetic
  - (3) Others

III. Transmits the symbolic form of the message

- A. Sound
  - 1. Quality
  - 2. Structure
  - 3. Others
- B. Associated physical activities
  - 1. Tactile
  - 2. Kinetic
  - 3. Others

III. (Continued)

  C. Writing

    1. Clarity

    2. Structure

    3. Others

Receiver-Decoding

I. Receives the message

  A. Listens

  B. Reads

  C. Views

  D. Feels

  E. Smells

II. Thinks about the message

  A. Translates

  B. Interprets

    1. Perceives meaning of the message

    2. Associates with previous message

    3. Analyzes - Evaluates the message

    4. Decides course of action

III. Reacts to the message

(Becomes sender)

STUDY SHEET 2

ADVERTISING

Advertising is a field which employs various media to sell a product. An advertisement, then, is intended to persuade the individual to buy a specific product. In this sense, "buy" means "to agree with" a point of view or "to accept" a particular person as well as "to purchase" an item or a service; and a "product" may be an idea, a person, a service, a place, or a thing.

Advertisers, therefore, employ propaganda devices to persuade. Some of the typical devices used in the written or oral portions of an advertisement are "loaded words," "doubtful testimonials," "slogans," "unproved assertions," and "band wagoning." Advertisements also include propaganda devices which appeal to the basic human needs or desires, both physical and psychological, such as "social acceptance," "individuality," "financial security," "good health," and "sex," including masculinity and femininity. Most advertisements reflect middle-class society; thus, the attributes and values of middle-class society become a psychological goal of the person seeing and/or hearing the advertisement. Serious consideration and study must be given to the various propaganda devices which are used in varying degrees by advertisers.

Color in advertising is very important because of the things it suggests. This may easily be overlooked because the meanings and feelings that color gives are usually unconscious.

Colors can give the impression that something is seen that is not really true; for instance, red gives the impression of nearness, while blue and green give the opposite impression of distance. Light-colored objects, in general, appear larger than dark-colored ones. The colors that give the feeling of space and coolness are blue, green, blue-green, blue-violet, and violet; the colors that give the feeling of warmth are yellow, yellow-orange, orange, orange-red, and red.

Colors also suggest things which must be considered by the advertiser:

Black:	evil, old age, silence, death; it is also strong and sophisticated.
White:	purity, innocence, faith, peace.

STUDY SHEET 2
ADVERTISING (Continued)

Red:	blood, life, fire, danger; it is also the symbol of love, vigor, action, and danger.
Yellow:	power, deceit, cowardice, jealousy; it is also the symbol of gaiety and warmth.
Blue:	happiness, hope, truth, honor, repose.
Green:	life, vigor, luck (Irish); it is also the symbol of spring, hope, and envy.

STUDY SHEET 3

ANALYSIS OF ADVERTISEMENTS

Analyze five full-page, color magazine advertisements and five one-minute television commercials using the following form:

I. Write a description of each advertisement, including its setting, its language, the type of persons depicted in it, and the kind of activity in which they are engaged. Color and music should be described where applicable.

II. Write a description of the product that is being advertised. Describe the responses of the various persons in the advertisement where applicable.

III. Write answers to the following questions:

A. What basic human needs or desires are appealed to: social acceptance? individuality? financial security? good health? sex?

B. Are there implied results in using the product? Will one be "part of the crowd"? Will one be an "individual"? Will one have "money to burn"? Will one have "good health"? Will a girl be more feminine? Will a man be more masculine?

C. Are there implied consequences in not using the product? Will one lose dates or not have friends? Will one be a failure in life? Will a girl be less feminine? Will a man be less masculine?

D. To what extent do you think these basic human needs and desires are prevalent in American society? Do your parents and their friends and you and your friends desire social acceptance? individuality? financial security? good health? sex?

E. If actual people are employed to give testimonials, what does their status as celebrities tell us about American life? Why are these people used for testimonials? Are we expected to emulate them?

III. (Continued)

F. Is the advertisement or commercial harmonious with the content and the tone of the magazine or the program it serves? Is the advertisement or commercial in good taste? Does the advertisement or commercial appeal to a particular age or group?

NOTES

STUDY SHEET 4

ADVERTISING

1. How has advertising raised the standard of living by encouraging the use of such products as toothpaste and refrigerators?

2. In what ways would the halting of advertising affect stores, factories, transportation, and labor?

3. Can you think of any good substitute or new forms of advertising?

4. How has advertising had an effect on your life?

5. Do you believe that advertisers in general live up to the slogan "truth in advertising"? Why?

6. What is the value of advertising from the point of view of the advertiser?

7. Do you believe that advertised products are better than unadvertised?

8. Why is advertising profitable to both buyer and seller?

9. What are some of the items that the owner of a super market would consider as advertising expense? Consider sources both inside and outside the store.

10. Would it be profitable to advertise nationally an article that has little merit?

11. List at least five instances of advertisement in which services are sold.

12. List at least five products that are teenage fads that were inspired by advertising.

13. List advertisements on television that are aimed at adults, housewives, children, businessmen, mothers, teenagers, men, women.

14. What part does music play in advertising?

15. Should we have more restrictions on advertising?

STUDY SHEET 5

NEWSPAPERS

One of the most cherished freedoms you have as an American is the right to form your own opinion. You pride yourself on the fact that you are not a victim of "thought control", and can make up your own mind about local affairs, national questions, international happenings. You feel that you can form your own opinions and tastes. So you can, but stop a minute. Have you ever considered the sources of those opinions and tastes?

First of all, you know that your opinions and tastes have been influenced by those of your family, by the people you like as well as by those you don't like and by your personal experiences and desires.

In our free country you may choose the newspapers and magazines that appeal to you, tune in those radio and television programs that you prefer, see the movies you wish to see. Whether you realize it or not, your opinions and tastes are also being molded by these media of communication, these means by which ideas are delivered to your mind. When you choose a newspaper, a magazine, a motion picture, a radio or television program from among hundreds of each of these, do you know that on the basis of this choice you often form your view of what's going on in the world, how you will vote, what you will think and say on many controversial issues, what you will buy?

As you realize the tremendous effect these mass communications have on you, you begin to see the need to analyze them intelligently. How can you determine the quality of these influences that affect your thinking and living? Fortunately, there are criteria that you can use to evaluate these media. It depends on you whether you make use of these standards in judging the things you read, hear, and see. In the final analysis, you choose the level of your own thinking.

Newspapers give the most complete coverage of the daily happenings in the world today. To be an intelligent, well-informed, alert citizen in America, you should read a good newspaper critically. In order to discriminate, you should analyze the characteristics of a good newspaper and then read those newspapers that meet the highest standards.

STUDY SHEET 5
NEWSPAPERS (Continued)

Functions of Newspapers

1. To report news accurately and as quickly and completely as possible.
2. To offer interpretive treatment of news by reliable columnists.
3. To reveal policy and point of view honestly on the editorial page.
4. To include articles on the many interests of the readers.
5. To sell space to reputable advertisers in business, entertainment, and worthy causes.
6. To maintain high standards of responsible journalism in the best interests of public welfare.

How Newspapers Meet These Functions

1. Reports news completely and without bias or prejudice.
2. Interprets the news by columnists' personal commentaries on such items as politics, economics, national and international affairs, theatre, and books.
3. Reveals the newspaper's point of view through the editorial page and columns.
    a. Point of view established through the paper's traditional political, economic, and social beliefs
    b. Point of view maintained by editorial writers and columnists
4. Meets the reader's interests through articles and information on a variety of subjects such as the arts, religion, sports, travel, society, comic strips, fashion, radio, and television.
5. Meets the buyer's and seller's needs through classified ads and display advertising.

How to Read a Newspaper

1. Format

    a. Front page.

        (1) News of greatest importance.

            (a) Size of headlines is an indication of importance.

            (b) Top, right-hand position usually given to most important article.

        (2) Human interest stories, sometimes.

    b. Front page, second section.

        (1) Articles and pictures of local interest.

        (2) News summary, sometimes.

    c. Editorial page(s)

    d. Financial page(s)

    e. Sports page(s)

    f. Society page(s)

    g. Comics page(s)

    h. Classified ads page(s)

    i. Display advertisements

    j. Special items such as the arts, religion, and the media.

STUDY SHEET 5
NEWSPAPERS (Continued)

2. Organization of a newspaper article.

   a. Headline and sub-head contain gist of article.

   b. First paragraph gives who, what, when, where, how.

   c. Rest of article gives details.

Criteria for Newspaper Evaluation

1. How complete is its news coverage?

2. What is its reputation for accuracy?

3. Is news withheld or distorted?

4. Is it sensational, or is its reporting reliable, responsible, and in good taste?

5. Are propaganda devices employed?

STUDY SHEET 6

MAGAZINES

Functions of Magazines

1. To offer entertaining and informative reading material for all tastes and interests.

2. To provide the most up-to-date information available on various subjects.

3. To offer attractive and informative pictorial illustrations for quick scanning.

4. To serve as an advertising medium for manufacturers and distributors of many products.

Types of Magazines

1. News (national and international reports on government, politics, science, the arts, finance, professions) Examples: Time, Newsweek, U. S. News and World Report

2. Picture (pictorial presentations of news and featured articles) Examples: Life, Look, Ebony

3. Literary (short stories, essays, articles, poems) Examples: Atlantic Monthly, Saturday Review

4. Commentaries (interpretation and evaluation of history, current issues and problems) Examples: American Heritage, Current History

5. Digests (condensations of articles and books) Examples: Reader's Digest, Coronet

6. Special Interests

    a. Women: Ladies' Home Journal

    b. Youth: Seventeen

    c. The Arts: Etude, Theatre Arts

STUDY SHEET 6
MAGAZINES (Continued)

d. Business: Business Week

e. Travel: Holiday

f. Science: Popular Mechanics

Criteria for Magazine Evaluation

1. Is the information accurate, authentic, complete, and interesting?

2. Are the special features timely, appropriate, and interesting?

3. Is the creative writing (fiction, poetry, essays, etc.) of high quality?

4. How good is the format? Consider arrangement of reading matter and illustrations, clearness and readability of print, quality of reproductions, paper, etc.

5. Does the magazine give good value for its price in terms of bulk, circulation, content, contributor, format, etc.?

STUDY SHEET 7

EVALUATION OF MAGAZINE

Physical Aspects

Indications of a Good Magazine	Indications of a Poor Magazine
A. Cover design	A. Cover design
1. Picture by noted artist	1. Sensational or lurid pictures
2. Photograph	2. Poor art work
3. Good color, well balanced	3. Poor colors
	4. Sensational titles to attract attention
B. Quality of paper	B. Quality of paper
1. Heavy, slick but nonglare	1. Thin paper, sometimes ink shows through
2. Fine, strong	2. Coarse grained, absorbent
3. Nonabsorbent	
C. Readability of print	C. Readability of print
1. Reasonable large	1. Too small print
2. Sharp print	2. Blurred print
3. Uncrowded page	3. Printed material too crowded
D. Price	D. Price
1. You usually get what you pay for	1. Some poor quality magazines cost as much as those of better quality
2. Because of competition, many good magazines are available at a reasonable price	2. Some have a larger proportion of advertising than others

STUDY SHEET 7
EVALUATION OF MAGAZINE (Continued)

Indications of a Good Magazine	Indications of a Poor Magazine
Content	
A. Stories and articles	A. Stories and articles
1. Presents both sides of a question	1. Prejudice against class, race, creed, or nationality
2. Attempts to play down violence even in criminal stories	2. Crime viewed sympathetically and criminals as glamorous
3. Writing follows rules of good English	3. Officers of the law portrayed as stupid
4. Articles based on facts	4. Situations having a sexy tone rather than a true emotion
5. Stories and articles signed by author	5. Poor grammar and slang used to excess
	6. Articles based on opinion
	7. Author sometimes unknown
B. Pictures, illustrations, cartoons	B. Pictures, illustrations, cartoons
1. Art work is signed	1. Art work often unsigned
2. Good colors and color arrangements	2. Fewer and not always true colors
3. Illustrations in good taste	3. Sensational pictures of unduly exposed women; blood characters, chains, whips, cruel devices; expressions and situations of horror

STUDY SHEET 7
EVALUATION OF MAGAZINE (Continued)

Indications of a Good Magazine	Indications of a Good Magazine
C. Advertising	C. Advertising
1. Good art form in advertising	1. Ads are crowded and confused
2. Several colors used	2. Black and white, or few colors
3. Facts about product reliable	3. Facts are exaggerated; truth is sometimes in print too small to be read
4. Attracts attention without being sensational	4. Sensational, often deceptive
5. Proportion of advertising to other content varies according to purpose of magazine	5. Too large a proportion of advertising for reader to get full value for the money spent

STUDY SHEET 8

RADIO

Radio reached a height in the 1940's and with the advent of television began to decline. Much of the success of radio at that time can be attributed to its ability to provide "late news" during World War II and to the types of entertainment presented. The national stresses of the 1930's and 1940's made "light" or "escapist" entertainment necessary. Insights into "radio's golden era" can be found in Jim Harmon's The Great Radio Heroes and Mary Jane Higby's Tune in Tomorrow, both paperbacks.

During the last ten years radio has had a revival. The basic reason for increased listening to radio today is the type of entertainment being offered. Music is the key, and rock is its name. The audience today is the teen-ager and young adult. Radio has become a medium for the young American.

The young American turns to the radio for the latest - the latest in music and news. The sounds and words of the present "under 30" generation come over the radio air-waves. No other medium is as widely influenced by youth and as widely influences youth. Every high school student should give serious consideration to how he is influenced by radio and by the music he hears on radio.

STUDY SHEET 9

EVALUATION OF MOVIES

1. Title and Type of Picture
   - a. Is the name well chosen?
   - b. Does it fit in with the theme of the movie?
   - c. What type of movie is it? (comedy, tragedy, mystery, western, *etc*.)
2. Credits
   - a. Studio
   - b. Director
   - c. Producer
   - d. Source (book, stage play, original screen play, *etc*.)
3. Cast--Main Characters and Any Unusually Good Minor Ones
   - a. Is the cast well chosen? Suggest any substitutes if the cast is unsatisfactory.
   - b. Is there a true-to-life quality about the acting?
4. Plot

   Summarize the plot in only four or five good sentences.
5. Solution
   - a. Is the way the story "comes-out" sensible?
   - b. Did the ending fit in with your own ideas?
6. Purpose
   - a. What is the director trying to show?
   - b. Does the picture encourage family life, religion, education, law and order, patriotism, good will, or the reverse?

STUDY SHEET 9
EVALUATION OF MOVIES (Continued)

7. Evaluation

   a. What is the most dramatic scene?

   b. Do you feel that you are having a great adventure as you see this picture?

   c. Do you learn anything new about people and places?

   d. Is the opening shot suitable for the picture?

   e. Do you notice anything objectionable about the picture?

   f. Just what interesting or humorous details do you notice?

   g. Would you rate the picture--excellent, fair, poor?

WRITING

Phases III-IV-V

(One Semester)

I. SUGGESTED TOPICS (All phases unless otherwise indicated)

A. Content Areas

1. Narrative

   a. Point of view
   b. Details
   c. Chronology (sequencing)
   d. Suspense
   e. Beginning
   f. Middle
   g. Ending
   h. Comparison and contrast
   i. Tone
   j. Characterization
   k. Foreshadowing
   l. Climax
   m. Flashback

2. Descriptive

   a. Observation
   b. Classification
   c. Definition
   d. Denotation
   e. Connotation
   f. Standard and Non-standard Speech

3. Persuasive

   a. Deduction
   b. Induction
   c. Syllogisms
   d. Analogy
   e. Refutation

I. A. (Continued)

4. Structured Essay

   a. Review
   b. Outlining
   c. Testimony
   d. Process Essay (for Phase III only)

5. Process Essay (for Phases IV and V only)

   a. Definition
   b. Classification
   c. Data-gathering
   d. Data-interpretation
   e. Inner rhetoric voice (literary essay)
   f. Outer rhetoric voice (scientific inquiry)
   g. Analysis

I. (Continued)

B. Behavioral Objectives

1. General Objective: Students will use a variety of the American English Language in written expository expression.

2. Specific Objectives

a. At the end of the semester, 90% of the students will write a narrative composition, utilizing ten of the specific components of the narrative composition listed under "Suggested Topics" under Item I.A. of this course description with 75% accuracy. (Three to five paragraphs)

b. At the end of the semester, 90% of the students will write a three-to-five-page descriptive essay, utilizing five of the six specific components of the descriptive composition listed under "Suggested Topics" under Item I.A.(2) of this course description with 75% accuracy.

c. At the end of the semester, 90% of the students will write a two-to-four-page persuasive composition, utilizing at least three of the five specific components of the persuasive composition listed under "Suggested Topics" Item I.A.(3) of this course description with 75% accuracy.

d. At the end of the semester, 80% of the students will write a structured essay, utilizing review, outlining, and testimony with 75% accuracy. (For Phase III only)

e. At the end of the semester, 90% of the students will write a three-to-five-page process essay, utilizing at least five of the seven specific components of the process essay as listed under "Suggested Topics" Item I.A.(5) of this course description with 90% accuracy. (For Phases IV and V only)

II. SUGGESTED MATERIALS

A. Recommended Texts

1. Brown, *et al*. *Writing: Unit Lessons in Composition* Series. Boston, Ginn and Company, 1967
    - a. Foundations Book A (Phase III)
    - b. Book One A, B, or C (Phase III)
    - c. Book Two A, B, or C (Phase IV)
    - d. Book Three A, B, or C (Phase V)
2. Roberts, Edgar V., *Writing Themes About Literature*. Second Edition. Englewood Cliffs, New Jersey, Prentice-Hall, Inc., 1964 (Phases IV and V)

B. Supplemental Materials

1. Allen, Harold B., *New Dimensions in English*. Cincinnati, Ohio. McCormick-Mathers, Inc., 1966
2. Beardsley, Monroe C. *Thinking Straight*, Third edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966
3. Conlin, David and George Herman. *Resources for Modern Grammar and Composition* series. New York: American Book Company, 1967
4. Dunn, *et al*., *Visuals into Words*. New York: AEVAC, Inc., 1968
5. Grady and Grady. *Writing: Patterns and Practice*, New York: Harcourt, Brace and World, 1969
6. Leavitt, Hart D. and David Sohn. *Stop, Look and Write,* New York: Bantam Pathfinder Edition, Bantam Books, Inc., 1964
7. Lefevre and Lefevre. *Writing by Patterns*. New York: Alfred A. Knopf, 1967
8. O'Dea, *et al*. *Developing Ideas*, *Grade 9*, *(Basic Composition Series)*, *Revised*, SRA

II. B. (Continued)

9. Payne, Lucille V., The Lively Art of Writing, Chicago, Follett Publishing Company, 1965

10. Warriner, John E. and Francis Griffith, Composition Models and Exercises, New York, Harcourt, Brace and World, 1951

C. Teacher Materials

NOTE: There should be at least one copy of each resource listed available for the teacher, and at least one additional copy available for the class as a whole.

1. Ashmead, et al. English Composition and Language, Boston, Ginn and Company, 1968

2. Altick, Richard D., Diction and Style in Writing. New York, Holt, Rinehart, and Winston, Inc., 1960

3. Beardsley, Monroe C., Thinking Straight. Englewood Cliffs, New Jersey, Prentice-Hall, 1950

4. Hayakawa, S. I., Language in Thought and Action. Second edition, New York, Harcourt, Brace and World, Inc., 1964

5. Laird, Charlton, The Miracle of Language, Cleveland, The World Publishing Company, 1953

6. McLuhan, Marshall, Understanding Media, New York, Signet New American Library, 1965 ($.95 paper)

7. Nebraska Curriculum Development Center, A Curriculum for English, The University of Nebraska, 1965. (Copies will be available to all department heads)

8. Perrin, Porter G., Writer's Guide and Index to English, Second edition, Glenview, Illinois, Scott, Foresman and Company, 1959

9. Schneider, John L., Reasoning and Argument, New York, Holt, Rinehart, and Winston, Inc., 1967

10. Strunk, W. S. and E. B. White, Elements of Style, New York, Macmillan and Company

II. (Continued)

D. Reference Materials

1. American Heritage Dictionary, Houghton Mifflin Company, Atlanta, 1969

2. Standard College Dictionary, Harcourt, Brace and World, Inc., 1966

3. Webster's Seventh New Collegiate Dictionary, American Book Company

E. Audio-Visual Materials

1. SRA Composition Lab Transparencies (around $595.00. Highly recommended by the committee. County could buy one set and duplicate for all schools.)

2. Christenson, Francis G., Rhetoric Program, Harper (Teachers Manual $12.00) (Phases IV and V)

3. County Films

   a. Eye of the Beholder (12-126)
   b. What is Poetry? (4-468)
   c. Why Man Creates
   d. Writing Through the Ages (4-199)
   e. Sense Perception I (12-144)
   f. Sense Perception II (12-145)

4. Films to Order

   a. The Searching Eye, Pyramid, Saul Bass
   b. NET Series on Writing, $6.75 each (Interviews with authors, 30 min., black and white)

III. SUGGESTED METHODS

1. Use student-graded compositions, with teacher supervision after careful review of correction symbols.

2. Use self-graded compositions, with student chart kept to plot improvement in style. Individual manila folders should be kept.

3. Utilize the re-writing of known plots to encourage the understanding of character, such as Julius Caesar:

   > "Have students write their own accounts of what might have happened at Caesar's funeral had Brutus stayed for Antony's oration and challenged Antony when he saw the mood of the mob turning. With whom might the crowd finally have decided? This obviously has to be correlated with whatever literature courses are being offered at the individual schools." (Action in the Language Arts, Orange County School Board.)

4. See the methods suggested in the Language Skills section of this publication.

5. See also the results of current research in writing in the Language Skills section of this publication.

PLAY PRODUCTION, 1913

Phases III, IV, V

From Play Selection to Closing Night

I. SUGGESTED TOPICS

A. Content Areas

1. Play Selection - See Text, page 298

a. Appropriateness to your situation (see Text, p. 299)

b. Sources for plays

(1) Royalty free plays such as classics: Shakespeare, Restoration, etc.

(2) Dramatists Play Service, New York, New York

(3) Samuel French, Inc.

c. In securing production rights-on most plays that are worth the time and effort to produce there is a royalty that MUST BE PAID. However, a well written, tear provoking letter to the play broker, in which you explain to him your perfectly horrible financial situation, will usually result in a reduction in the amount that must be paid. In any event, you need written permission to produce the play. Both D.P.S. and Sam French will mail to you free catalogs on request.

2. Planning the Production - See Text, starting on page 300

a. Making the prompt book. See Text, page 301.

b. Setting the rehearsal schedule. See attached sample rehearsal schedule.

I. A. (Continued)

3. Casting - See Text, pages 302-304

   a. Pre-casting procedures

      (1) Issue scripts before auditions for reading. This serves a double purpose: The potential actor will know when he appears at tryouts which part he wants, and he will also give the director a clearer indication of his fitness for the part.

      (2) Witnessed "read through" by those interested in auditioning.

   b. Appointment of the back-stage crew and their duties

      (1) Stage Manager - See text, pages 295 and 380

      He should be the most experienced person available, as his responsibilities are numerous and monumental.

      (2) Prompter - See text, pages 293 and 382

      Must be able to attend every rehearsal.

      (3) Properties Chairman - See text, pages 295 and 383

      Should attend all rehearsals where books are not carried.

      (4) Sound Technician

      His importance is directly proportional to the problems of the play being produced. He may do nothing more than turn on a record player before the show, or he may have to arrange sound effects ranging from a crowing rooster to a four-pod Jet crashing into the Empire State Building. He must attend all rehearsals (if it is a heavy sound play) after initial blocking rehearsals in order to establish timing.

I. A. 3. b. (Continued)

(5) Lighting Technician - See text, pages 343-353

(6) Costumes - See text, pages 354-366

(7) Set Design - See text, pages 319-342

(8) Set Construction - See text, pages 319-342

(9) Make-up - See text, pages 367-378 and 383-385

c. Auditioning - See text, pages 302-304

(1) The Reading Audition (discussed in text)

(2) The Improvisation Audition

The director gives two or more actors a situation from a play that they do not know. They, then, act out the scene making up their own dialogue. This is a check on imagination.

(3) The "Changing Interpretation" Audition.

The director gives an auditioner an interpretation completely opposed to the true one - maybe even changing the sex of the character. The actor then reads the lines with the "forced" interpretation. This reveals his ability to be flexible and to follow direction. It also helps take the strain out of the try-outs, because the results are sometimes little short of hysterical.

B. Rehearsal - See text, pages 305-317

1. Typical rehearsal schedule (See attached rehearsal form).

2. Some "Do's"

a. Always have the active rehearsal planned according to the schedule previously given to the participants.

I. B. 2. (Continued)

b. Extend the same courtesy and respect to the backstage crew as you do to the actors. They are equally important.

c. Stress the participants' obligation to the audience. You are charging them admission and, as a result, they have a right to expect the very best effort possible.

3. Some "Don'ts"

a. Don't give autonomous authority to a student director. It will be resented, and the play will suffer.

b. Don't change a piece of business, interpretation, or blocking, etc., once it is set unless it is absolutely necessary. This confuses the young people and impedes their development. When a change is necessary, be sure that everyone concerned is informed.

c. Don't argue a point with any one participant during a rehearsal period. This belongs more appropriately to the critique period after the rehearsal.

C. Performance

1. Discipline

a. Actors should not be back-stage until they are called for an entrance.

b. No one, actors or crew, should be in the house after the audience starts to arrive.

c. The presentation of gifts to the director after the show, speeches, etc., belong to the cast and crew in the dressing room or at the cast party - not to the audience. The audience is not composed of only parents, relatives and friends of the cast, although if this practice persists, it will be.

I. C. 1. (Continued)

d. The teacher-director must not run back and forth from house to back-stage after the play starts. If they have been properly rehearsed, the kids can handle it. Besides, once the show is "up", a director's job is to sit out front and suffer.

e. Any actor who makes deliberate, on-the-spot changes in business, modification of lines made in rehearsals by the director, interpretation, for the express purpose of drawing a cheap laugh, must be dealt with severely - not excluding replacement of the offender in subsequent performances. You'll only have to do it once.

2. Procedures include:

a. Cast and crew call sheet.

b. A waiting area should be provided for actors when not needed.

c. Reasonable quiet should be maintained in the dressing room.

d. Entire cast and crew should be encouraged to "stay loose" and have fun. So have a good show and "Break a leg!"

D. Behavioral Objectives (Over-all)

The students will select, cast, rehearse and present a given number of one-act and full length plays to the satisfaction of the instructor.

E. Behavioral Objectives (Specific)

1. Given a plan, the students will build a stage set to the satisfaction of the instructor.

2. After instruction, the students will make a "prop" plot for a full length play with 100% accuracy.

3. After instruction, the students will draw a floor plan for a scene in a play to the satisfaction of the instructor.

I. E. (Continued)

4. After instruction, the students will write a letter to secure the rights to produce a given play with 100% accuracy.

5. After instruction, the students will list and describe three audition procedures with 60% accuracy.

6. After instruction, the students will list ten duties of the stage manager with 90% accuracy.

7. After instruction, the students will list ten duties of the prompter with 90% accuracy.

8. After instruction, the students will list ten duties of the sound technician with 90% accuracy.

9. After instruction, 10% of the students will rig and operate the sound equipment for a full length play with 90% accuracy.

10. After instruction, the students will list ten duties of the lighting technician with 90% accuracy.

11. After instruction, 10% of the students will rig and operate the lighting equipment for a full length play with 90% accuracy.

12. After instruction, the students will design a make-up plot for all actors in a full length play to the satisfaction of the instructor.

13. After instruction, 10% of the students will design and execute the designs for the costumes in a full length play to the satisfaction of the instructor.

14. After instruction, students of the class will write a rehearsal schedule for a full length play to the satisfaction of the instructor.

15. After instruction, 10% of the students will select, cast, and produce a one-act play to be viewed by the rest of the class members to the satisfaction of the instructor.

I. E. (Continued)

16. After instruction, the students will list five or more points of rehearsal discipline with 90% accuracy.

17. After instruction, the students will list five or more points of performance discipline with 90% accuracy.

18. After instruction, 80% of the students will act in a full length play to the satisfaction of the instructor.

19. After instruction, 100% of the students will work on a crew in a full length play to the satisfaction of the instructor.

20. After instruction, the students will list ten obligations of the cast and crew to the audience with 100% accuracy.

II. SUGGESTED MATERIALS

A. Required Materials

1. Text: The Stage and The School. Ommaney, Katherine Anne, McGraw-Hill Book Company, Inc., New York, New York.

2. Play Catalogs of:

   a. Dramatists' Play Service, New York, New York

   b. Samuel French, Inc., New York, New York

B. Supplementary Materials

1. Designs in Drama. Redman. The MacMillan Company

2. The English Tradition: Drama. Barrows, et al. The MacMillan Company

3. The American Experience: Drama. Barrows, et al. The MacMillan Company

4. For other play anthologies, check your library.

5. Play Production in the High School. 9050611. (State Adopted)

6. Acting: The Creative Process. A-50612. (State Adopted)

C. Teacher Materials

1. Textbook

2. All supplementary books

3. Play catalogs

4. Record catalogs

5. County Film catalogs

6. Stage equipment catalogs

7. Capital lighting catalogs

II. C. (Continued)

8. Century lighting catalog
9. Max Factor make-up catalog
10. Fabric catalog

III. SUGGESTED METHODS

Note: Most methods have been included in the Content Areas Section or in the text. Following are a few additional methods:

A. To loosen up a shy actor, have him act a serious scene in a funny Halloween Mask.

B. Have a student actor deliver the same line with a number of different interpretations: Example: "I Love You"

1. Happily
2. Sadly
3. Angrily
4. Longingly
5. Etc.

C. Have all students make a floor plan for a major production, justifying each part in relation to the production.

D. Play books (scripts) should be taken away from the actors by the twelfth rehearsal. Otherwise, the players will become dependent on them and will be unsure of their lines in production.

E. The prompter should refrain from prompting by the eighteenth rehearsal, although he should attend all rehearsals and mark in the prompt book lines that are consistently missed or garbled and make the actors aware of these.

F. Insist that the actors speak the lines as the playwright wrote them. After all, the writer stayed up late many nights writing the lines, perhaps even won a Pulitzer prize, and it is unlikely that an inexperienced actor (or an experienced one) can improve them significantly with an impulsive, on-the-spot, distorted re-write.

G. Call only those to a rehearsal period who are actually involved.

H. Striking the set is everyone's responsibility. Be sure this is made clear at the beginning of rehearsals or you may find yourself taking down the set very much alone.

Reh. Date	Acts & Scenes Involved	Stage Manag.	Book Holder	Props Hand	Props Set	Sound	Lights	Cos- tumes	Set Design	Make- Up	Pub.	Pro- gram	House Manag.	Book Lay Down	Purpose
1-9/1	All	*O.C.	O.C.			O.C.			Const.						Read Thru
2-9/2	I	O.C.	O.C.												Blocking
3-9/3	II	O.C.	O.C.												Blocking
4-9/4	III	O.C.	O.C.												Blocking
5-9/5	I, II, III	O.C.	O.C.			O.C.	O.C. Observ.		O.C.						Blocking Run thru
6-9/8	I	O.C.	O.C.	O.C.	O.C.	O.C.								No Bks	Wk.&Run
7-9/9	II	O.C.	O.C.		O.C.	O.C.									Wk.&Run
8-9/10	III	O.C.	O.C.		O.C.	O.C.									Wk.&Run
9-9/11	I & II	O.C.	O.C.	O.C.	O.C.	O.C.								No Bks on I	Wk. Interp. & run
10-9/12	II & III	O.C.	O.C.	O.C.	O.C.									No Bks on II	Wk. Interp. & run
11-9/15	I & III	O.C.	O.C.	O.C.	O.C.									No Bks on I	Wk. Interp. & run
12-9/16	I, II, III	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.		O.C.	O.C.		No Bks	Run Thru
13-9/17	I	O.C.	O.C.	O.C.	O.C.	O.C.								No Bks	Wk. Interp. & run
14-9/18	II	O.C.	O.C.	O.C.	O.C.	O.C.								No Bks	Wk. Interp. & run
15-9/19	III	O.C.	O.C.	O.C.	O.C.	O.C.								No Bks	Wk. Interp. & run
16-9/22	I & II	O.C.	O.C.	O.C.	O.C.	O.C.								No Bks	Wk. Interp. & run
17-9/23	II & III	O.C.	O.C.	O.C.	O.C.	O.C.								No Bks	Wk. Interp. & run
18-9/24	I & III	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.							No Bks	Wk. Interp. & run
19-9/25	I, II, III	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C. Obs.	O.C.	O.C.		No Bks	No Stops
20-9/26	Weak Spots	O.C.	O.C.	O.C.	O.C.	O.C.	Setting Lights	O.C.	O.C.	O.C. Obs.	O.C.	O.C.		No Bks	Wk. Interp.
21-9/29	I, II, III	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.		No Bks	No Stops
22-9/30	I, II, III	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.		No Bks	Tec.rn.thru
23-10/1	I, II, III	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	No Bks	Dress
24-10/2	I, II, III	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	No Bks	Dress & MU
25-10/3	Show Cond.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	O.C.	No Bks	Show Cond.
OPEN			OPEN				OPEN			OPEN				OPEN	
STRIKE		EVERYONE IS INVOLVED													

*O.C. - On Call